

# U&Lc.

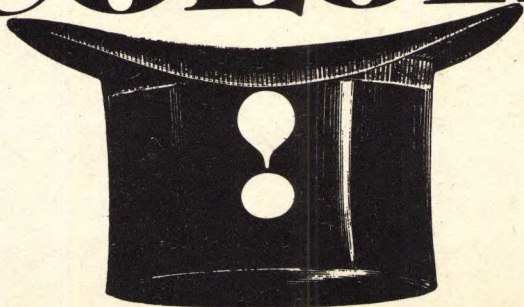
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME EIGHT, NUMBER THREE, SEPT. 1981

**O**UT OF  
**O**UR HAT, WITH  
**S**LEIGHT OF HAND  
**A**ND FLASH OF WIT,  
**W**E CONJURE UP  
**E**IGHT PAGES OF  
**M**MAGIC POSTERS  
**N**OT BLACK MAGIC,  
**N**OT WHITE MAGIC,  
**B**UT MAGIC  
**I**N FULL  
**C**OLOR





# U&lc.

VOLUME EIGHT, NUMBER THREE, SEPTEMBER, 1981

EDITOR: EDWARD GOTTSCHALL  
 EDITORIAL/DESIGN CONSULTANTS: LOUIS DORFSMAN, ALAN PECKOLICK  
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© INTERNATIONAL TYPEFACE CORPORATION 1981  
 PUBLISHED FOUR TIMES A YEAR  
 IN MARCH, JUNE, SEPTEMBER AND DECEMBER  
 BY INTERNATIONAL TYPEFACE CORPORATION  
 2 HAMMARSKJOLD PLAZA, NEW YORK, N. Y. 10017  
 A JOINTLY OWNED SUBSIDIARY OF  
 LUBALIN, BURNS & CO., INC. AND PHOTO-LETTERING, INC.  
 CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK, N. Y.  
 AND AT FARMINGDALE, N. Y. USTS PUBL 073430  
 ISSN 0362-6245 PUBLISHED IN U.S.A.

ITC FOUNDERS:  
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## In This Issue

### Cover

Introduction to our invitational color section, featuring guest designer, Alan Peckolick, and his magical posters.

### Editorial

A proposal and program for restructuring graphic arts education for the benefit of students, art schools and the whole communications industry. Page 3.

### Pro-File: Seymour Chwast

Quiet, quaint, quirky, unquestionably cute, Seymour Chwast (pronounced Quast) is the quintessential communicator. Page 4.

### Ms. Jean Evans

A former tennis star swaps her racquet for a lettering pen and shows us some wonderful strokes. Page 8.

### Lou Myers: Bombed

There's something rotten in the state of the world; Lou Myers depicts a few crises. Page 10.

### L'Assiette Au Buerre

Steven Heller's treatise on this turn-of-the-century French magazine reveals that it was as much concerned with graphics as with political and social satire. Page 12.

### Putting Your Best Face Forward

A typographer in Brussels demonstrates some salient features of ITC typefaces. Page 17.

### Transit Tickets of Yesteryear

The modest fare (as little as 25¢ for 8 rides) did not inhibit the graphic pyrotechnics of the designers of these venerable transit tickets. Page 18.

### Typomorphic Putty

A reader demonstrates some maneuvers that put a typehouse in the palm of your hand. Page 20.

### Crossword Puzzle: It's All Balloony

One hundred and five years of unsuccessful attempts at ballooning, should not deter you from chancing this puzzle. Page 22.

### Wild, Wild East

A no-nonsense rodeo world, with buckaroos from no further west than Pennsylvania, described and illustrated by a born-and-bred New Yorker. Page 24.

### What's New From ITC

ITC Barcelona, designed by Ed Benguiat, with excellent adaptability for all text material and some distinctive variations in display fonts to give it unusual strength and character for headlines. Page 30.

### Something From Everybody

Two more alphabets from our bottomless bag of mail. Page 34.

### Magic Posters

Eight brand new poster designs by guest Art Director, Alan Peckolick, for some great old magic tricks. Page 36.

### Vision '80s Update

A description of some new electronic systems for producing slides, handling page make-up, mathematical equations and more. Page 74.

This issue of U&lc was mailed to 165,000 readers: 130,000 in the United States and Canada, and 35,000 abroad. It will be read by approximately 500,000 people.

## U&lc: YESTERDAY, TODAY AND TOMORROW

U&lc was born in 1973. In eight years it has grown from a 20-page black-and-white tabloid mailed to 20,000 people in the United States to an 84-198 page journal with multicolor pages, a circulation of more than 150,000 throughout the world and a pass-along readership of over 1/2 million.

But its real growth and value lie not in its vital statistics. As its editorial and design director Herb Lubalin gave it a unique content and graphic vibrancy. This issue, produced posthumously, is the last one planned by him.

Herb has left a wonderful heritage, a great base on which to build. There was just one Herb Lubalin and it is inevitable that with his passing U&lc will acquire a new personality. But the vigor, vitality and value that have characterized yesterday's U&lc will flourish and grow with each of tomorrow's issues under the creative direction of a new team of editors and designers:

EDITOR: EDWARD GOTTSCHALL

EDITORIAL/DESIGN CONSULTANT: LOUIS DORFSMAN

EDITORIAL/DESIGN CONSULTANT: ALAN PECKOLICK

ART DIRECTOR: BOB FARBER

EDITORIAL DIRECTOR: AARON BURNS

EDITORIAL DIRECTOR: EDWARD RONDTHALER

Each of us has worked closely with Herb and shared his love for typography and graphic design, his high standards of design and craftsmanship and the feeling that in graphic communications there is room for fun and joy and experiment. This spirit will thrive in tomorrow's U&lcs and we trust you will enjoy reading them as much as we will enjoy bringing them to you.

## HERB LUBALIN MEMORIAL FUND

*Since Herb Lubalin's death, many letters have been received at our offices from friends, associates, admirers and readers all over the world, suggesting ways to create a lasting tribute to honor and perpetuate the outstanding contributions which Herb made to the field of graphic communications.*

*The editors of U&lc and Board of Directors of ITC wish to announce that plans for a Herb Lubalin Fund are now being formulated and that details will be announced in a future issue of U&lc.*



# NOW

*is the time  
for all good  
companies and  
associations to  
come to the aid  
of graphic art  
and design  
education.*

## why?

**BECAUSE** clean, effective communications, internal or external, have a major influence on the cost effectiveness of a company's operations, on its profits, and even its survival.

**BECAUSE** graphic artists and designers play a crucial role in making communications noticed, understood, acted upon.

**BECAUSE** the new technologies available to artists and designers are overwhelming in their complexity and sheer numbers.

**LET'S FACE IT.** The best of the typesetters, color scanners and paginators, laser printers, slide-makers, and graphic display terminals are only as good as the people manipulating them. And therein lies the dilemma.

**ALL TOO MANY SENIOR ARTISTS** and artisans, who are otherwise skilled, graphically sensitive, and creative, are turned off by the new devices instead of being stimulated by them.

**ALTHOUGH** probably more psychologically receptive to computers, keyboards, lasers, and graphic tablets, the younger artists or designers-to-be, now in high schools, colleges, and college-level schools of design, are handicapped because most schools lack both the equipment needed for hands-on training and because their faculties, through no fault of their own, need to be trained before they can interest the students.

## what to do?

**IT IS TIME** for a group of schools to sit down with representatives of business and industry.

## what schools?

**NOT JUST THE WELL-KNOWN** art and design schools, although they may take the lead. High schools, trade schools, colleges with graphic arts/design programs are in the same boat, and only massive collective action is going to accomplish anything in a meaningful time-frame.

## what businesses and industries?

**ALL.** This is a problem that graphic arts manufacturers cannot—and should not—solve alone. The entire business community has a stake in improved communication effectiveness. If business and industry provided funding and graphic arts companies provided equipment and services at cost, it could work to the benefit of all concerned.

## how to do it?

**AS THE CLICHÉS SAY,** there are many roads to Rome and many ways to skin a cat. But just to stimulate thinking along constructive lines, consider the following possibility.

**DECENTRALIZED, REGIONAL** hands-on laboratories. For example, in the Northeast, Rhode Island School of Design might house an electronic scanner/paginator facility. Cooper Union might have a digital typesetting center.

The State College of Art in Massachusetts might have laser printers and intelligent copier-printers. Pratt Institute might feature a word-processing center. And so forth.

**UNDER SUCH A PLAN** the graphic arts industry would not be bombarded with so many redundant requests for equipment, maintenance, supplies, training, etc.

**IT WOULD NOT BE NECESSARY** to build a massive facility with everything under one roof. All the facilities could be linked by a telecommunications network.

**THERE WOULD BE LESS DOWN-TIME** for precious equipment and it might be easier to keep key centers stocked with the latest models, since there would be just a few of them and the business world would ease the cost burden for the graphic arts suppliers.

**WITHIN A GIVEN REGION** the schools would establish a schedule for rotating their facilities and students through each laboratory, perhaps for two-week crash programs at a time. The schools could also set up special crash hands-on programs for people on leave from work.

## are we serious?

**NOT ABOUT THE SPECIFICS** of the plan outlined above. But very serious about an urgent need for educators and people in industry and business to start talking to each other right now so that a feasible program can be developed and put into operation before the mid-80s slip by.



**I** play a mandolin every Sunday, for an hour. I keep practicing but I never get further than 'Careless Love.'"

I promised not to ask why not.

Pipe-smoking, reflective Seymour Chwast is the mandolin-playing in-house surviving founding father of the renowned Push Pin Studios, which thrive on an entire floor in a building downtown from midtown Manhattan. A staff of designers is working on posters, photographic projects, audio-visual presentations — assignments unquestionably more sophisticated than the Studio's early mainstay of album covers and brochures.

Both the conference room and Chwast's office are unavailable to us, so we sit in an open area at an unoccupied desk. Chwast, reserved, introspective, wistfully recalls: "We were considered far out in the early days and were lucky to be able to do interesting things right at the start. We credit the promotion we've always been involved in — the Push Pin Almanack, and later, the Push Pin Graphic.

"When Ed Sorel and I were working in the promotion department at Esquire Magazine, we wanted a promotion piece for ourselves, for free-lance work. We aimed for something to amuse art directors, to suggest continuity, something not to be thrown away. The usual promotion then was a blotter which I thought was too disposable. We decided on an almanac form, chose the name Push Pin because it was as quaint as the material we used inside as foil for our drawings. When the studio was formed, the name came along.

"The Push Pin style? Milton Glaser and I tried to define it. We may have brought decorative illustration to a high point, but we did other things — trade marks, book jackets, packages. Most other illustrators aren't interested in 'decorative' illustration. Maybe because we've always designed as well as illustrated, the work tended to be more graphic and could work with type. There are different ways of creating images. Making drawings is one way. I'm a graphic designer, not an illustrator.

"Most of our work in advertising has been drawings — funny drawings. Our problem with advertising is that we're given a concept that has already been established, and we've little chance to add our thoughts because the client has already seen what the AD has done. What we get is an approved sketch. For us, advertising means rendering an AD's ideas. What the agency buys is only a style, and I prefer to tack my thinking to an assignment."

The interviewer's lot is a happy one, but not an easy one, when the interviewee is reticent Seymour Chwast. The wall of shyness is surmountable because respectful colleagues will talk readily of his on-going achievements as typographer, designer, illustrator, innovator.

Now heading his own studio, Reynolds Ruffin, Cooper Union classmate, one of the inchoate small group of students who evolved into the Push Pin Studios recalls: "It started in school. A few of us rented a studio, called ourselves Design Plus, and we were in business losing money designing placemats. We all worked together, yet none of us could summon up the persistent drive Seymour had. He's the hardest working person I know. He's an incredible designer. There's a direct connection between what makes him unique as a person and what's reflected in his work. His approach is innovative, always surprising, but his statements are so simply made, you don't realize the genius, the natural genius, in it."

Ed Sorel, he of the monthly page in Esquire, another classmate, another designer of

the first Push Pin Almanack, offered a short course on how history is made: "...we hit on the idea of an almanac — something with literary content and many facts, so we'd not have to do any writing. We had a list of names and we felt that words with K were funnier than words without K, so we spelled it Almanack. Pushpin had a funny sound, but we used it in two words to overcome the prospect of lawsuits from the pushpin people."

Bringing Chwast up-to-date: "It's Seymour's misfortune to be working at a time when bad taste is in. Seymour knows only how to do things in exquisite taste. He has what few have — personal vision."

Another classmate, Milton Glaser, for fifteen years with Chwast co-sponsor of the Push Pin Studios: "Seymour is extremely gifted, with a remarkable range rarely found in a single person — a brilliant typographer, terrific designer, unique illustrator. His great skill is in his use of type, combining it with drawings. He's very special. I learned a lot from him in that area." (When I quoted this to Chwast, he smiled at the tribute. "Maybe we all learned it all from Jan Tschichold.")

More from Glaser: "Seymour has made a significant contribution to 20th century design. He continues to be absolutely first-rate."

The late Herb Lubalin felt Chwast has had a great effect on the industry from an illustrative and graphics standpoint. "He was the first to use type with illustration, to sell illustration as the first element in design. With his insight into illustrative styles, Chwast has the major responsibility for reviving Art Deco and Art Nouveau."

The observation of another colleague: "Many top people in the design field are obsessed with their work, have sacrificed personal relationships. Seymour especially, has devoted himself to his work. He may not tell you, but he gets to work at 6:30 or 7 A.M. I don't know what time he leaves. The paradox is that he richly deserves his celebrity, but he's not good at promoting himself. If he were more flamboyant, his international reputation would be greater."

The soft-mannered Chwast of this prodigious reputation moves easily through the fleet of desks in his offices, stopping at one to chat, at another to discuss the job. He dresses casually, neatly. His aura is quietude. Only his active dark eyes belie passivity, suggesting the experience of a secret hurt.

Of his work, this gentle man speaks with the voice of authority. On typography: "I'm very fussy about type. I make rules for myself and everybody else. On my first job at the Times promotion department, George Krikorian who was AD, taught me rules about typography. I have no rules for other aspects of my work. Type was designed to be cast and set. Limitations to the use of typography were there when the type was designed. You have to respect its limitations — things you can do, things you can't."

"I hate to alter type because it was originally designed as separate characters cast in metal. Each letter has its integrity. You can't treat it as a shape as much as a piece of metal set on a composing stick.

"Krikorian always used two or three points of leading no matter what the text was. Today, typography is more vigorous. Leading is tighter; letterspacing is tighter; white space isn't as important as it used to be.

"But I use the same old half-dozen faces for 90% of my work. Cheltenham seems to be good for everything. I use Bodoni Book. I

tend to use versions that originally were set in metal rather than the film alphabets. It's hard to say why. It may be the newer versions, having been hand-drawn and photographed, will have an aspect different from the sculptural quality of type originally cast in metal.

"My philosophy is that type works with images, lettering doesn't. Whether in typography or actual lettering, if I'm conscious of the hand behind it, it becomes too close to the image I work with; it intrudes. Type works. Type contrasts with drawings or any image. Often, that image is personal, or free-wheeling, casual. Generally, the type is carefully conceived and much more conservative. The combination can create an elegant cartoon or a witty straight type job.

"I've had problems with Helvetica. At a seminar describing problems of designers creating a corporate image using Helvetica, I said the corporate image becomes invisible because so much Helvetica cancels identity. True, it looks corporate, but one corporate look then looks like any other. That's why so many annual reports are visually boring, although neat. Helvetica is a beautiful face, but the notion of using it as a universal typeface is scary."

A relaxed Chwast returns from having answered a phone call, re-lights his pipe, settles in for the next question. Designing alphabets: "I did a package for Artone Ink using a lowercase 'a' that I felt deserved a fuller life so I turned it into an alphabet. For Mergenthaler, I designed Chwast Buffalo, based on a logo for the French Buffalo Gum. I'm doing variations now, from the black version to condensed. Maybe Italic.

"Often an idea looks terrific in a couple of letters, but you have difficulty when you try to work out the x's and q's. My solution was to design an eccentric alphabet in Art Deco style where each character is altogether different from the other 25."

We talk of extended graphic interests beyond the two-dimensional. I asked about the candy business. "It began when Push Pin created food gifts for clients at Christmas. Now, Phyllis Flood and I have 18 different candies selling around the country. What interests me is having control over the entire production — concept, name, design, printing. Berry Nice (fruit flavors), Love Drops (tiny gum drops), Deco Bits (hard sesame) are doing well. We're planning candy cigars in, of course, a cigar box."

A question about professional goals was a long thinking-time in being answered. This man doesn't disclose thoughts casually. Then: "I'd like to produce a successful magazine — a Push Pin Graphic with broader content, more ambitious, more exciting, making it as meaningful to others as it is to me.

"And film is fascinating. Collaboration with animators and directors is very satisfying. The added element of time and motion are perfect tools. It's fun to see my work on a little screen. I'd like to have complete control over everything, but I can't do everything. I'd love to be able to animate, but I can't. Generally, I'm asked to contribute my style for commercials.

"I'd like to move on to full-length animation. There have been few attempts to combine live action with animation. That could be exciting. My favorite author is Nathanael West. It's been my lifelong ambition to do an animated film of his 'Cool Million.' Nobody yet has matched my interest, or come up with the money."

Anybody out there with a cool million for 'Cool Million'?

I promised I'd ask.

GERTRUDE SNYDER

#### CHRONOLOGY

- 1931:** born in New York City; studied illustration and graphic design at the Cooper Union Art School.
- 1951:** was graduated from the Cooper Union.
- 1954:** co-founded Push Pin Studios — in a "Chinese restaurant on Union Square" in New York City.
- Has received many awards including, from the Cooper Union, the prestigious St. Gaudens medal.
- Is editor, publisher, art director of the "Push Pin Graphic"; founder and partner of Push Pin Press and of the candy company, Pushpinoff.
- Is on the Board of Directors of the American Institute of Graphic Arts; visiting professor at the Cooper Union Art School; member of the Alliance Graphique Internationale.
- Is co-designer and art director of "Audience," a magazine of the arts, and "Tube," a magazine for children. Several Chwast posters are in the permanent collection of the Museum of Modern Art, New York City.
- Has participated in major exhibitions and gallery shows: Aberdeen Art Gallery, Scotland; Bergens Kunstforening, Bergen, Norway; Art Directors Club, Chicago; Art Directors Club, New York; American Institute of Graphic Arts; Contemporary Arts Museum, Houston, Texas; Corcoran Gallery of Art, Washington, D.C.; Brooklyn Museum, New York ("A Century of American Illustration"); Castello Sforzesco, Milan, Italy; Die Neue Sammlung, Munich, Germany; Galerie Delpire, Paris, France; Henie-Onstad Museum, Oslo, Norway; ICA Gallery, London, England; Jorgensen Gallery, Storrs, Connecticut; Kunsterhaus, Vienna, Austria; Lincoln Center for the Performing Arts Gallery, New York City; Musee de L'Affiche, Paris; Musee des Arts Decoratifs, Lausanne, Switzerland; Musee des Arts Decoratifs, Louvre, Paris (a first for an American graphic arts studio. The show traveled to cities in Europe, Brazil, Japan); Museum Fur Kunst und Gewerbe, Hamburg, Germany; Museum of Contemporary Crafts, New York City; Museum of Science and Industry, Chicago, Illinois; North Jutland Museum, Aalborg, Denmark; Palazzo die Comuni, Rome, Italy; Pompidou Center Gallery, Paris; Reed House, London; Stedelijk Museum, Amsterdam, Holland; University of Southern California, Fullerton, California; Warsaw Poster Museum, Warsaw, Poland (one-man show).

#### BIBLIOGRAPHY

Articles on Seymour Chwast have appeared in: American Artist, Anny, CA, Cree, Gebrauchsgrafik, Graphic Design — Japan, Graphics Today, Graphis, Horizon, Idea, Newsweek, New York Times Magazine, Package Design, Print.





**Pro.File: Seymour Chwast**

*Seymour Chwast*



# RUMPOLE OF THE BAILEY

MYSTERY! PRESENTS A NEW SEASON

CRIME PAID, BUT ONLY A LITTLE AT A TIME

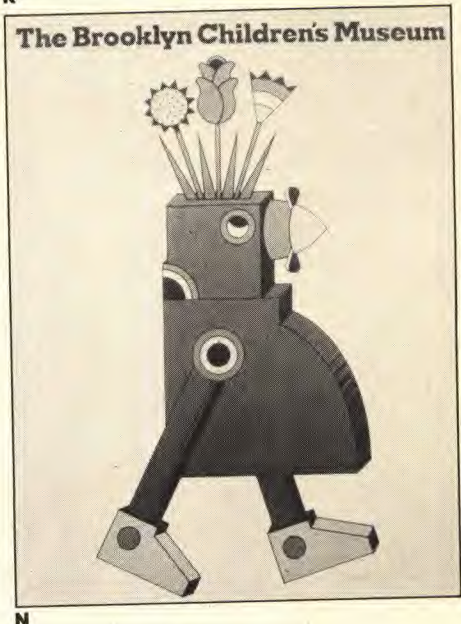
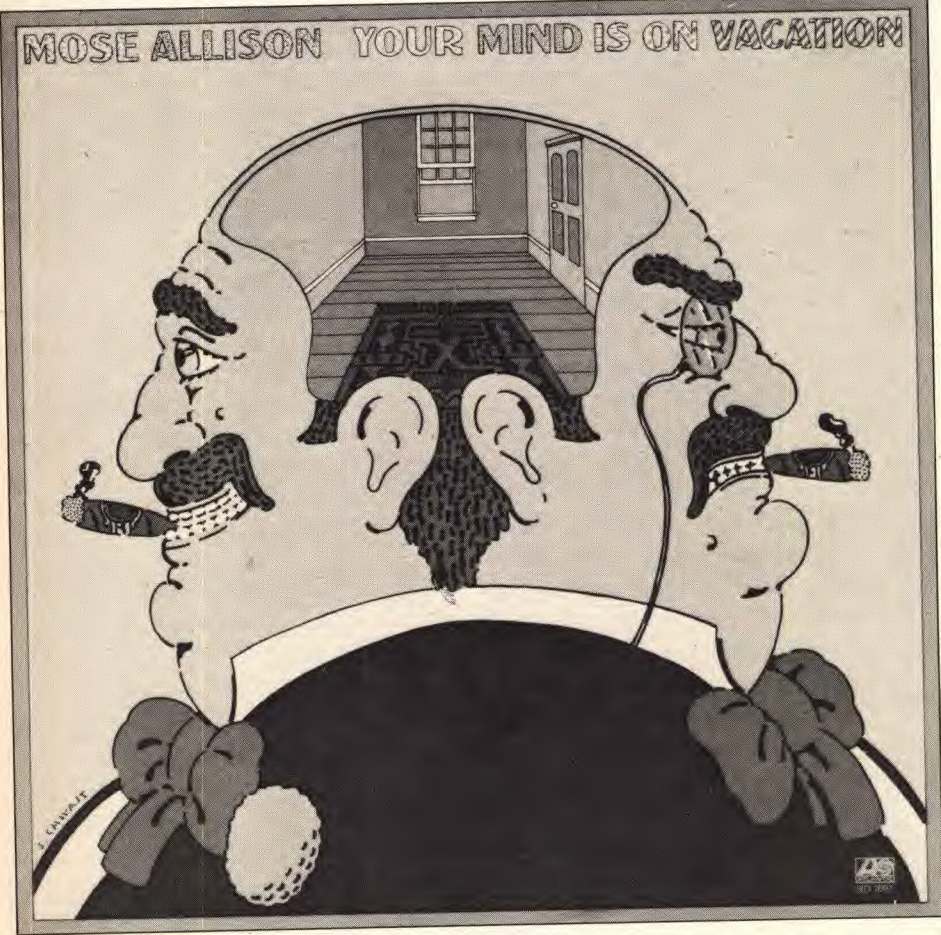
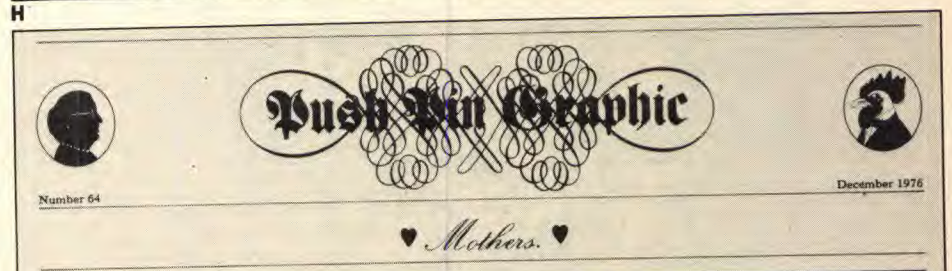
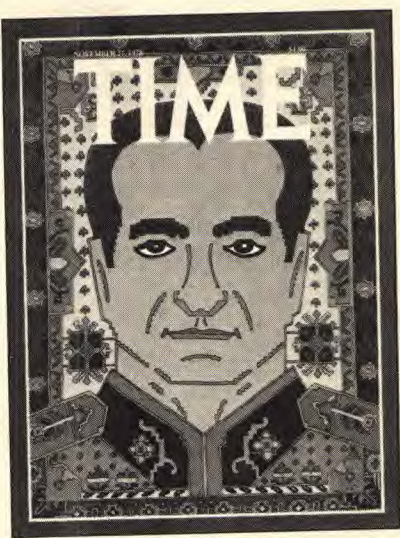


BEGINS FEBRUARY 17 TUESDAYS AT 9PM CHANNEL 13 PBS HOST VINCENT PRICE



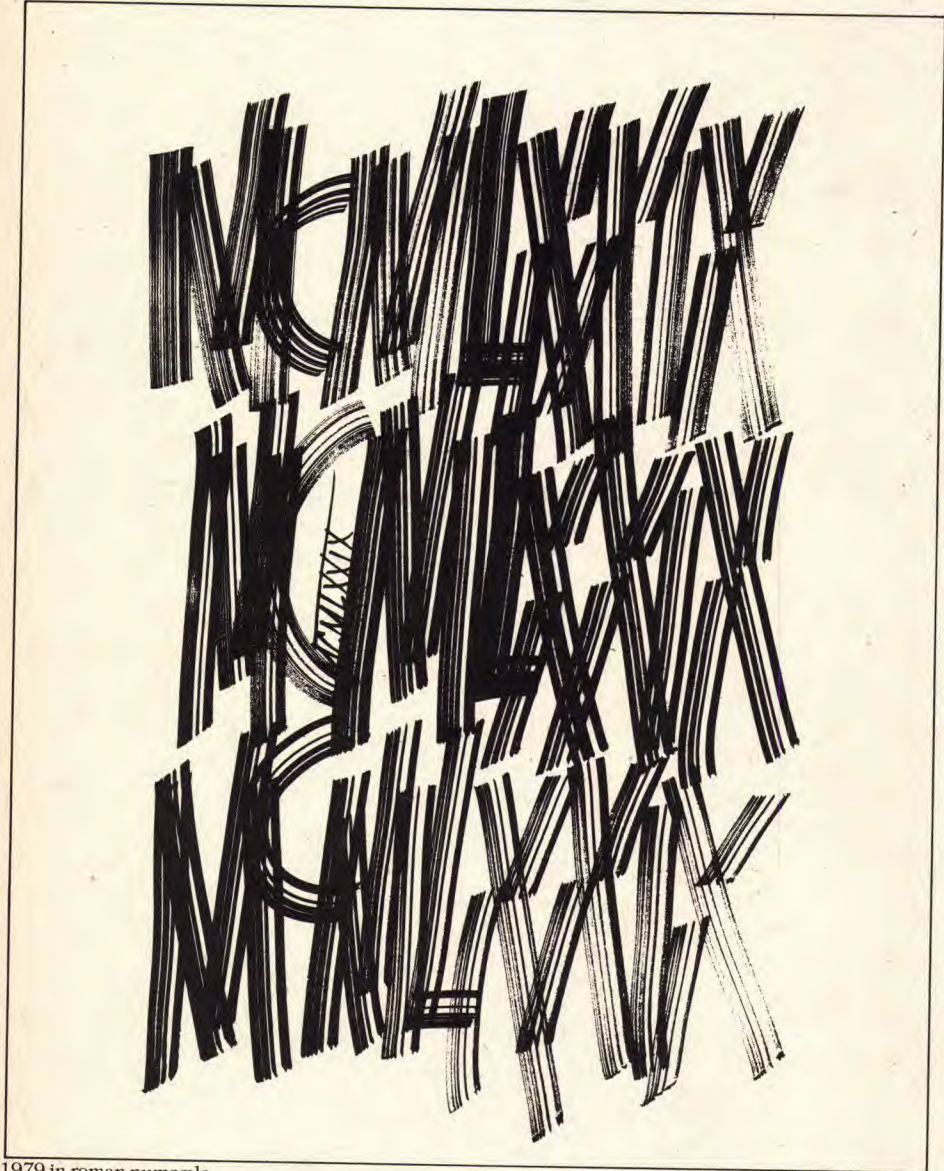


- A POSTER FOR MOBIL CORP
- B LABEL DESIGNS FOR PUSHPINOFF CANDY
- C ILLUSTRATION OF DAYTONA 500 RACES FOR SPORTS ILLUSTRATED
- D SELF PORTRAIT
- E COVER FOR GRAPHIS
- F DETAIL OF ILLUSTRATION OF DAYTONA 500 RACES
- G DETAIL OF ILLUSTRATION OF DAYTONA 500 RACES
- H PORTRAIT OF THE SHAH
- I RECORD COVER FOR CBS
- J RECORD COVER FOR ATLANTIC
- K COVER FOR MOTHERS ISSUE OF THE PUSH PIN GRAPHIC
- L ILLUSTRATION FOR CLOWN ISSUE OF THE PUSH PIN GRAPHIC
- M POSTER FOR FORBES MAGAZINE
- N TRADEMARK APPLIED TO A POSTER FOR BROOKLYN CHILDREN'S MUSEUM
- O POSTER FOR MOBIL CORP.

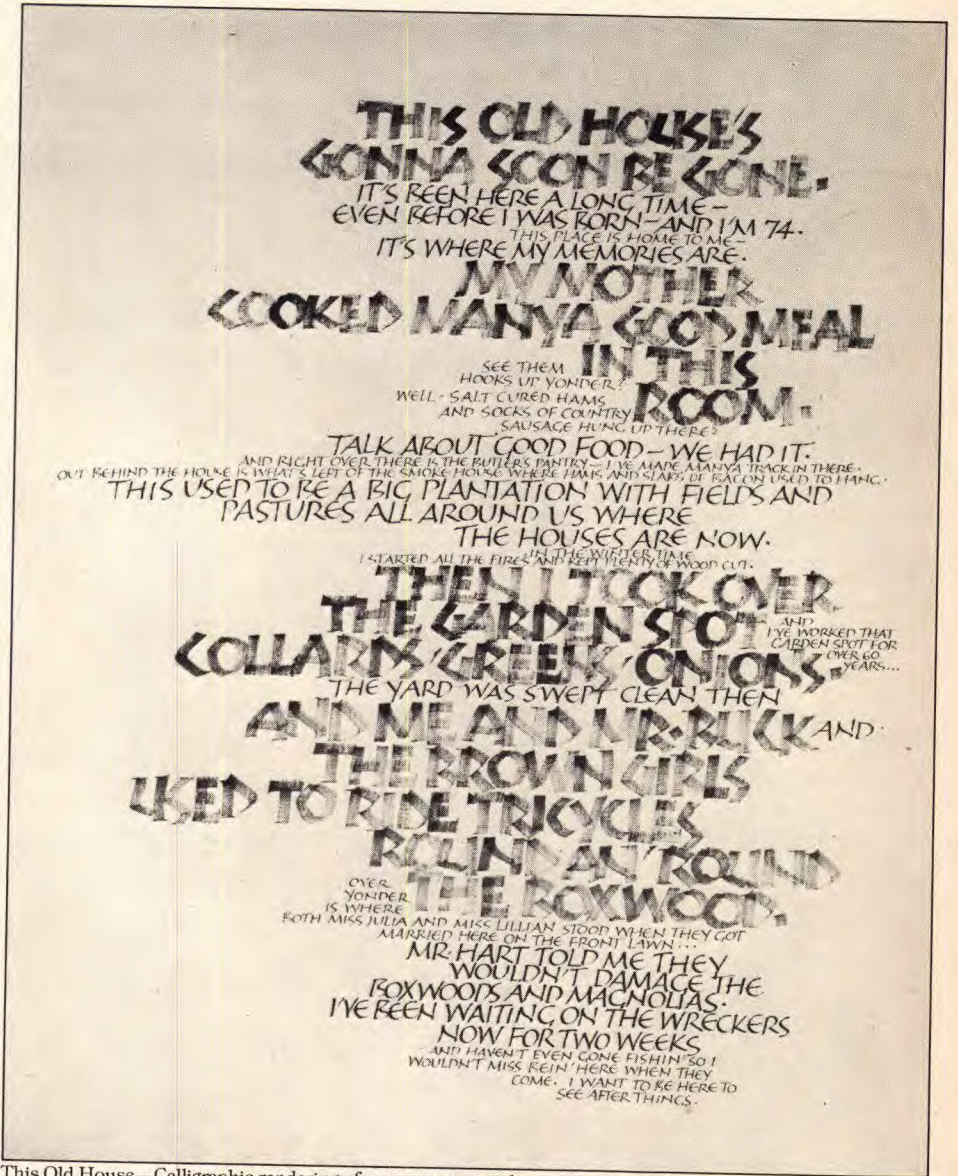




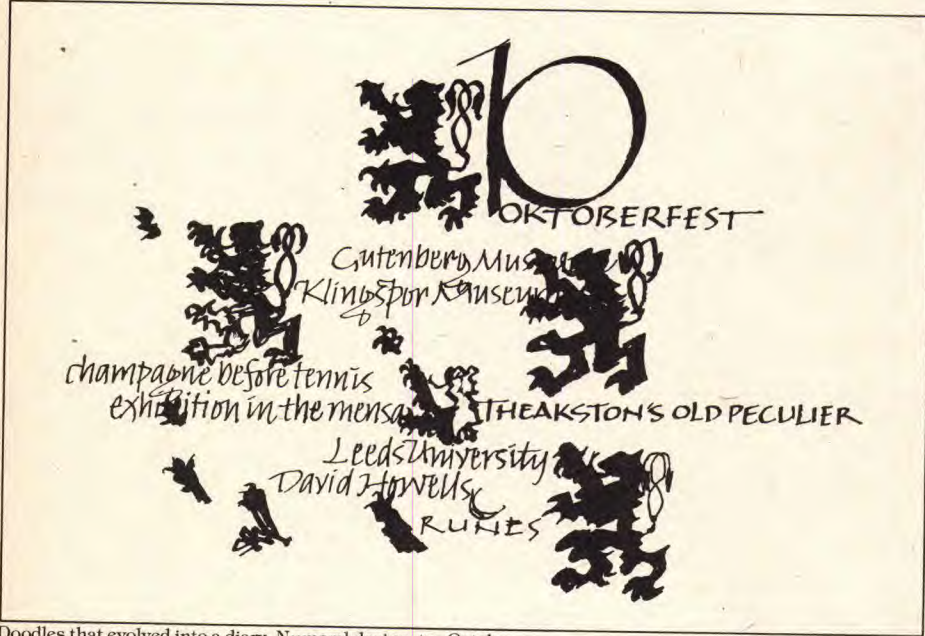
# MS. JEAN EVANS



1979 in roman numerals



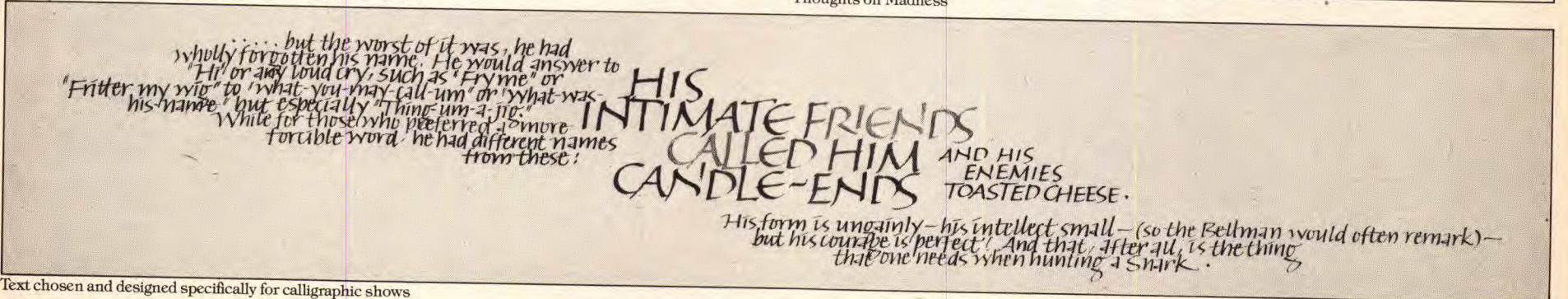
This Old House—Calligraphic rendering of a newspaper article



Doodles that evolved into a diary. Numeral designates October.



Thoughts on Madness



Text chosen and designed specifically for calligraphic shows



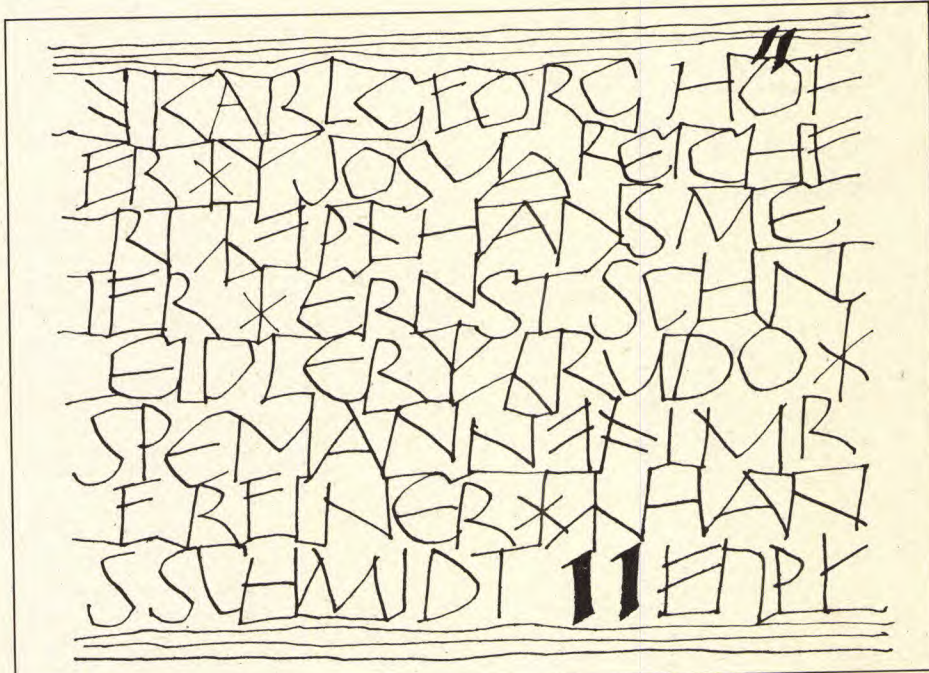
At age 16, she ranked fifth in America's 16-and-under class of tennis players. As an adult, she toured the European tennis tournament circuit—even qualified for Wimbledon. A few years ago, she coached the Radcliffe College tennis team, in Cambridge, Massachusetts.

So what's a nice master tennis player doing in a publication like this? Jean Evans, as you can see, is a master calligrapher, too.

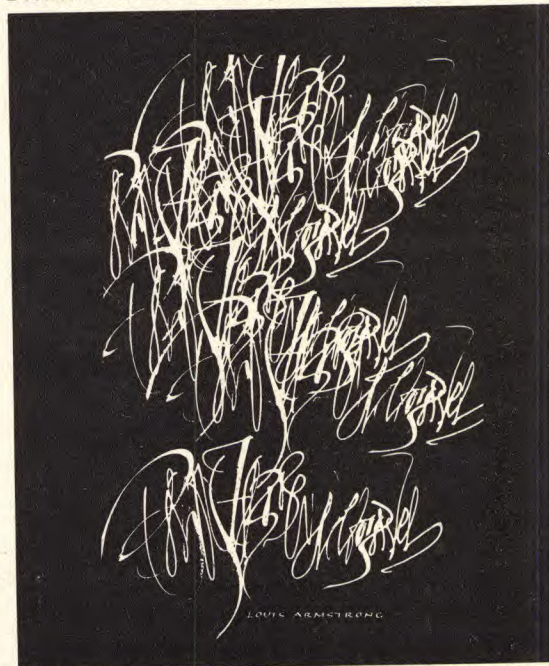
From the day she first learned to write script in her small town grammar school, she was enamoured of "fancy writing." She practiced curls and arabesques on paper as assiduously as she practiced her backhand on the tennis court. But she didn't learn the meaning of the word "calligraphy" until her senior year at Queens College, North Carolina, where she got a smattering of exposure with her degree in art.

From then on she was obsessed with quills, pens and brushes, but she could find no schools, no workshops, no teachers nearby to feed off. Mostly she studied on her own. Her more formal education came in small, intensive doses. She'd travel to a class here... a weekend workshop there... a few lessons from master scribes wherever she could hunt them down—in New York, in England, in Germany, in Switzerland and with two typographers at the Art Institute of Boston, where she now lives and works.

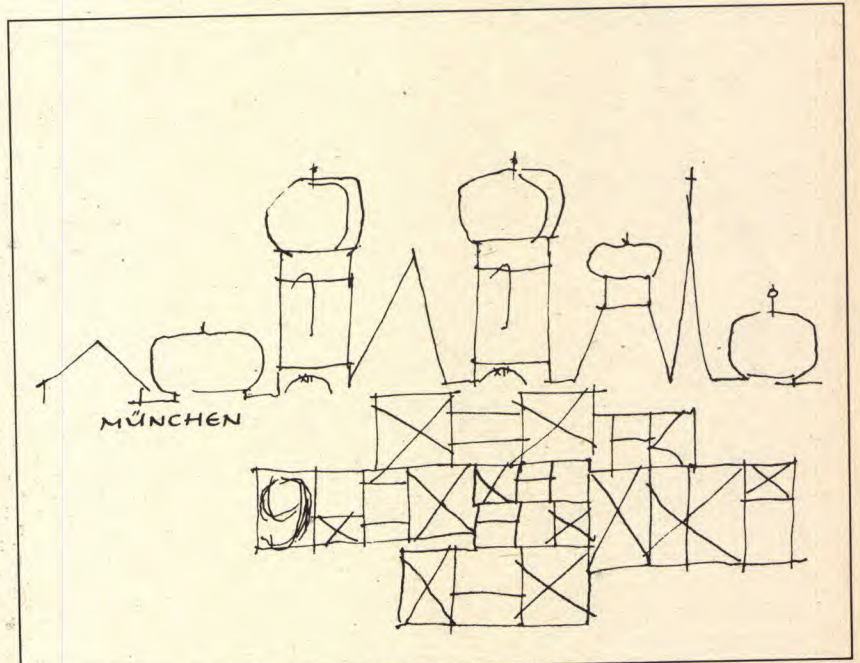
Her present work deals with three recurrent themes. She plays with grids, squares and circles, reminiscent of the "correct and divine proportioning" of Roman capitals. She's addicted to color and explores its interaction with letter forms. She's intrigued with the Orien-



Doodles that evolved into a diary. Numeral designates November.



Graphic representation of scat singing done by Louis Armstrong



Doodles that evolved into a diary. Numeral designates September.

tal style, called *spontaneous* though it easily takes 60-70 tries to come up with one acceptable character. She uses this Oriental style, too, in her experiments with contemporary "illuminated" capitals.

Aside from her calligraphic talents, which have been well rewarded in publications and exhibitions, Ms. Evans is a scientific draftsperson; she teaches calligraphy in her private studio, and has written and published a number of works on calligraphy based on her exhaustive research and inexhaustible knowledge. You may recognize her name as the co-author of the article on *Scriptura* which appeared in a recent issue of U&Ic.

Impressed with the power and value of the written word

SEQUOYA felt if he could

**MAKE THINGS EASY ON PAPER**

it would be like

**CATCHING A WILD ANIMAL** and taming it.

With the aid of an old English spelling book which he could not read, he began the task of committing his language to writing. At first he tried to devise a sign for each word. After three years he abandoned this seemingly endless project and attempted instead to assign a symbol to each sound in the language. He found that 86 "letters" would represent every sound in the Cherokee language. Despite ridicule and persuasion (once his house was burned down), he labored through 12 years of trial and error until in 1825, his syllabary was complete. Then followed a long struggle to persuade his people to use the writing. Once the initial opposition was overcome, the syllabary was used and remains in use for all Cherokee literature.

The Cherokees are the only American Indians with a syllabary devised by one of their own people. Its inventor was a Tennessee Cherokee named Sequoyia. He was a lame, uneducated half-caste, yet it was in honor of him and his deed that the great redwoods came to be known as Sequoias.

Text chosen and designed specifically for calligraphic shows

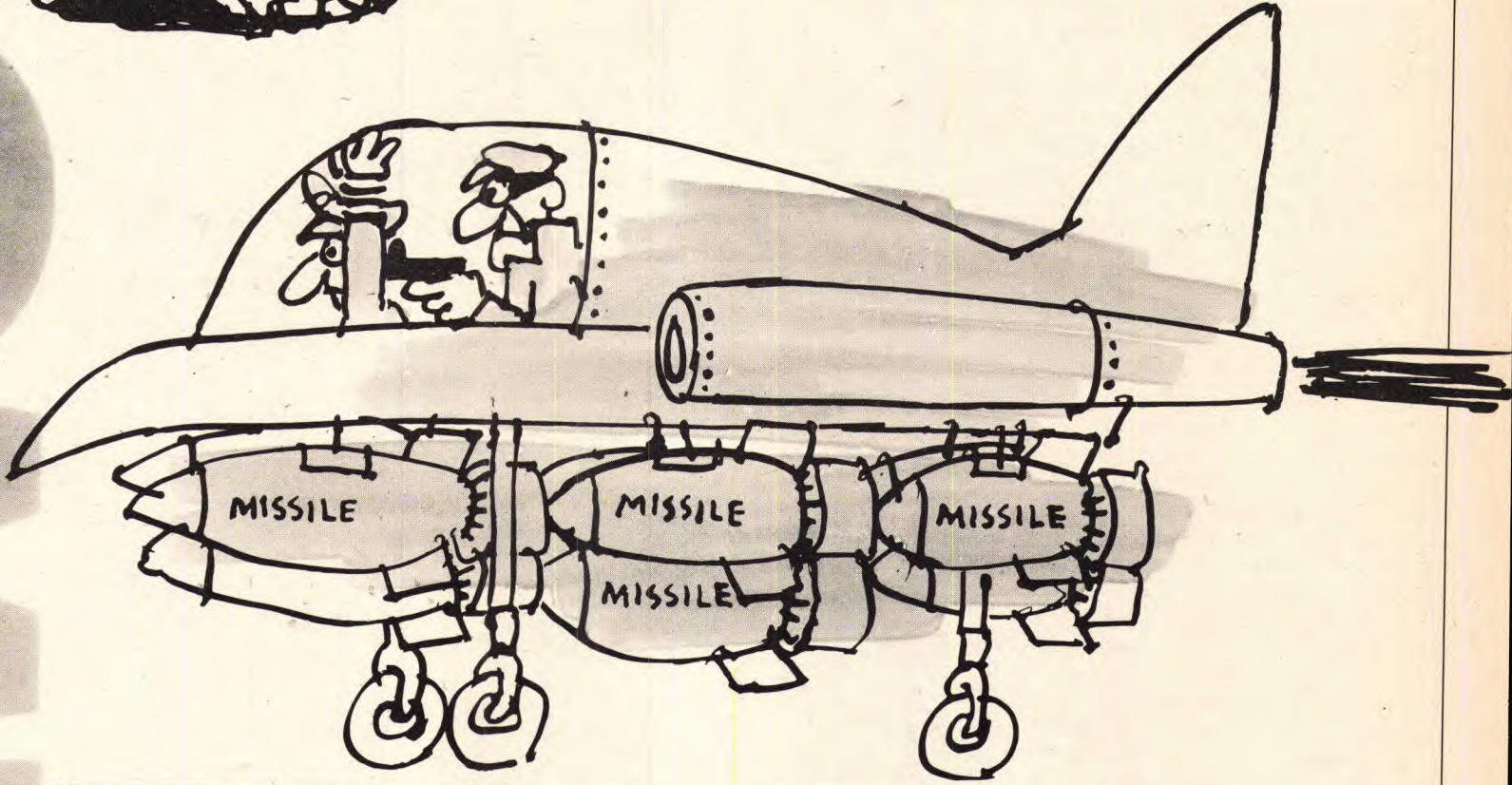
MAGAZINE

THE ACTION FRANÇAISE & REVOLUTIONARY SYNDICALISM

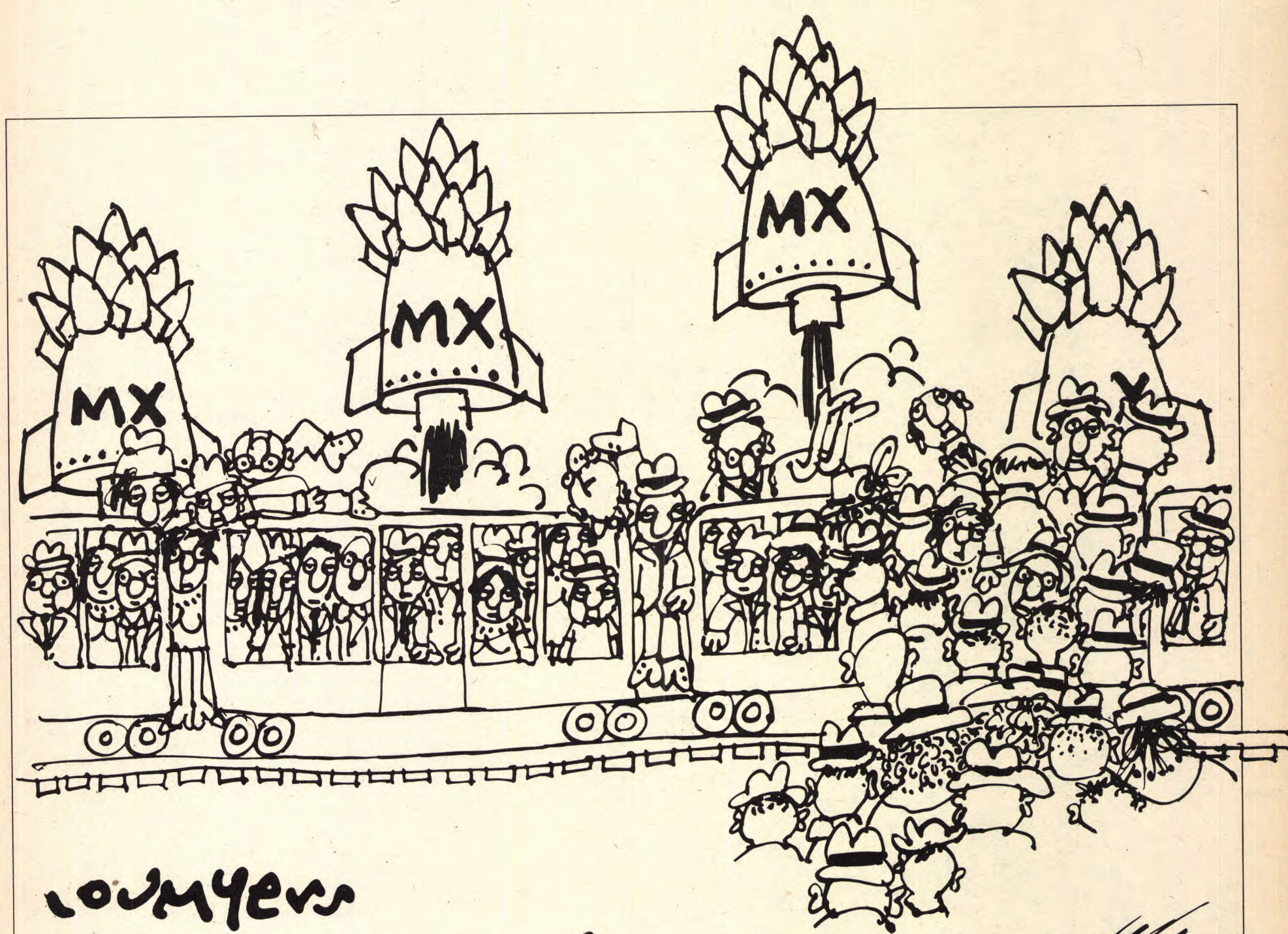
THE ACTION FRANÇAISE & REVOLUTIONARY SYNDICALISM

Book Jacket

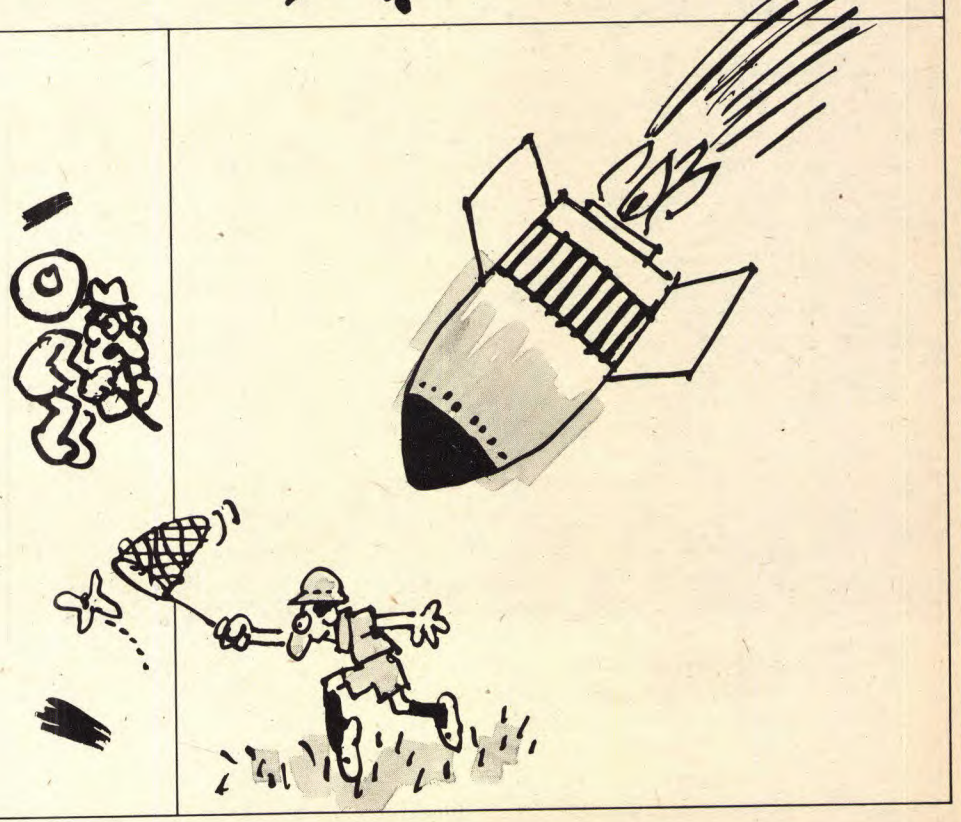
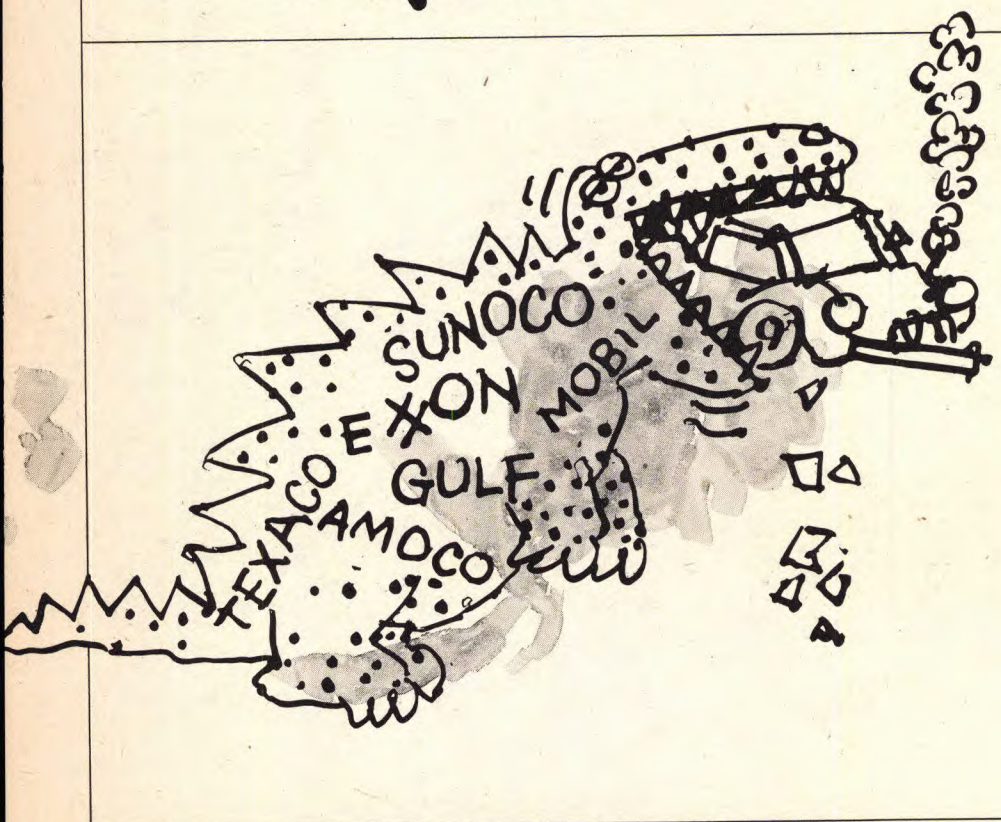








comyers





# L'ASSIETTE AU BEURRE

## BY STEVEN HELLER



The early nineteenth century was a period of social and political upheaval with significant ideological and industrial revolutions in the forefront. Nowhere in Europe was this furor more pronounced than in post-revolutionary France. Paris was the capital for believers in and proponents of Republicanism—a passion complicated by the eventual restoration of King Louis Philippe to the throne.

In 1831 this major political setback markedly influenced the development of acerbic, satiric commentary into an art form exemplified by the prints of Daumier. Paris was the hotbed of dissent. So, understandably it was the birthplace for Charles Phillipon's political newspapers, *La Charivari* and *La Caricature*, the most important arsenals of satiric weaponry fired against the established order.

In 1848 France experienced another revolution of consequence, the founding of the Second Republic and kindling the spirit of the socialist reform. Shortly thereafter conservatives and reactionaries allowed for the creation of another empire ruled by Louis Napoleon. After his defeat by the Prussians in 1871 the Third Republic was founded and France became a model of liberal law.

Press freedom opened the door to an outpouring of illustrated magazines concerned with political and social themes (notably *Gil Blas*, *Courrier Français*, *Le Pierrot* and *Le Rire*)—launching the careers of many significant

graphic commentators. French periodicals of the era represented the state of the graphic arts for the next two decades. However, in 1896 the German satiric weekly, *Simplicissimus*, was founded and radically altered the style and form of polemical cartooning throughout Europe.

**A time of haves and have-nots.** *Fin de Siecle* Paris was the host for the 1900 World Exposition, a milestone in France's transition into an industrial society. France's economic structure was similar to that in Germany and England at this time. The distinction between the haves and have-nots was vivid. France, however, had trailed these nations in ways to deal with the poor and downtrodden, was shockingly primitive, hampered by ineptitude and corruption. Thus it was no surprise that a pronounced subculture of thieves and prostitutes emerged.

This state of affairs became a recurring critical theme in popular graphics—a stark reminder of capitalism's inherent failures. As Ralph Shikes (author of *The Indignant Eye*) describes it: "Daumier's dream of a democratic France, responsive to the will and the needs of the people, was still far from fulfillment. The Dreyfus affair seemed to end the threat to the Republic by the right wing military-church-aristocracy coalition, but the issues of clericalism and militarism remained. And the state, instead of being an instrument of the people, was a huge, bureaucratic machine dominated by 'l'assiette au beurre'—the

butter dish—the nice, fat job with the prerogative of dispensing favors for a price."

At this same time Paris was emerging as the art capital of the world. *The Belle Epoch* was in full swing. Artists were streaming in from all over Europe and membership in the various Salons des Independants was growing rapidly. Many of the socially conscious artists turned toward anarchism—a state of mind free from ideological constraints—as a means to delve beyond the facade of bohemianism and vent their political frustrations. This tradition of anarchy was present among numerous aesthetic rebels working in the turn-of-the-century ateliers.

It was thus propitious (since there were more starving artists than outlets to publish their wares) that Samuel Schwarz founded the satiric weekly "*L'Assiette au Beurre*" in 1901 expressly to visually and emotionally attack those who lived off the fat of the land. The means to this end was accomplished through the talents of an international group of artists which offered an amalgam of unique styles and points-of-view. Each committed to the republican spirit, albeit with varying intensity. The journal offered a unique opportunity to exhibit biting satires within a virulent, highly innovative artistic vehicle. Its professed mission as the watchdog of societal foibles and moral excesses was successfully carried out for the next twelve years and served not only as a political tool, but also as a springboard shooting many artists into prominence.

**Art nouveau and caustic satire.** *L'Assiette au Beurre* was loosely patterned after *Simplicissimus*, its Bavarian counterpart. Art nouveau was the predominant mode in both journals—although decorative elements were often overwhelmed by the caustic satiric statements. Classic representational renderings were also effectively employed. Toulouse Lautrec, who offered the stylistic inspiration for many of the artists, was refused admittance into *L'Assiette's* ranks because of his apparent decadence and superficiality. *L'Assiette* exemplified the marriage between draftsmanship and conception—no longer was cartooning merely a craft performed by illuminators or second-rate artists (as espoused by some historians of the era).

Skimming through bound volumes today one is struck by the aesthetic concerns; mastery of line, the expert





use of lights and darks, and the subtlety of composition all in the service of politics. Virtually the entire content was visual (a small insert with advertisements was included) with full-page drawings accompanied only by a title and a caption. The quarto size (12¼" x 9½") offered artists the space to breathe, and yet adhere to a format. They were able to experiment with varied media; the woodcut, pen-and-ink and crayon drawing.

Often the results were extremely modern: Juan Gris' contributions displayed a concern with geometric forms predating his later cubist work. Felix Vallotton's special issue of original lithographs, "*Crime and Punishments*," (exquisitely printed for collectors on one side of the page) are exemplary of avant-garde, expressionist approach. Second and third colors were available and effectively used.

*L'Assiette* was published weekly, with issues based on single themes which scrutinized specific events or international personalities, as well as all-encompassing issues (such as Kupka's satiric trilogy—"*Money*," "*Peace*" and "*Religion*."") Often a single artist would be responsible for an entire magazine—approximately 16 drawings. At various times a potpourri of contributors would be invited to attack one of the recurring dragons, such as the judicial system, the Catholic church, or the medical profession. The most memorable numbers are those executed by a committed artist on a heartfelt passion or anger: Vadasz on Homosexuality, Veber on Reconcentration Camps in the Transvaal, Juan Gris on Suicides, and Hermann-Paul on Lourdes (the church operated spa), to name but a few.

Equally, there were mild commentaries which nibbled, rather than bit, at the heels of societal absurdities, such as those on snobs, cafes, sports, high fashion, and automobiles. An enticing number, entitled "*Le Lit*," devoted to the beds and sleeping habits of the various social strata—from the rich to the poor, from those in authority to those in prison—exemplary of the art of allusion. The readership had their favorites too—among those purchased off the newsstands in quantity were the insightful lambast of French doctors (including images which are still generally applicable) and the harsh attack on the excesses of Vatican power. "*A Noulespace!*," a satiric look at the new flying machine sensation by Albert Guillaume and "*Pre-dictions*," a futuristic view of the comedie humaine by Rouville, are among the most visually handsome numbers. And an issue devoted to the second coming of Christ into the "modern" world was an inspired idea.

**The cause: the downtrodden. The audience: the middle class.** Although *L'Assiette* raised pen and brush in support of the downtrodden it was the middle class that was courted as its primary audience. It was purposefully priced high by the standards of the day and produced as a coffee table journal. Nevertheless, it was definitely a polemic gazette whose objective was to educate while at the same time serve as a rallying point—a barricade of sorts—for those in philosophical combat with the bourgeoisie and forces of reaction.

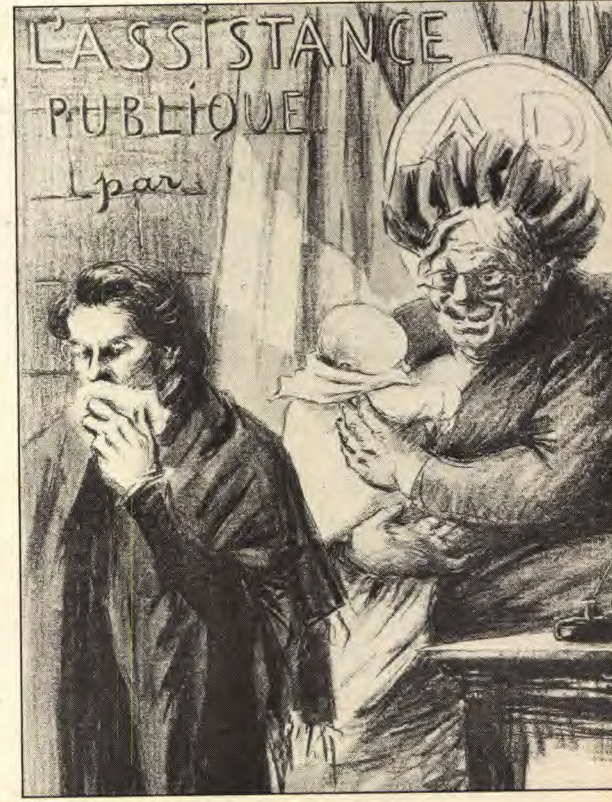
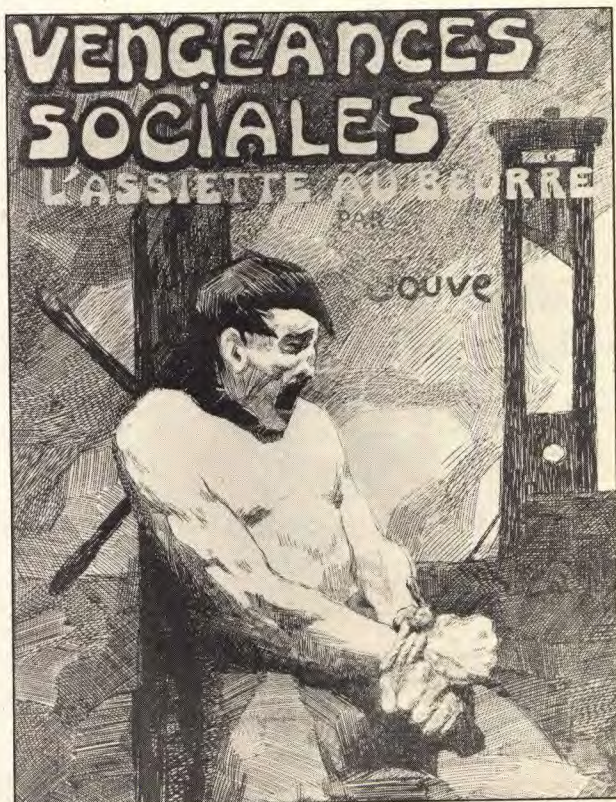
By current standards it is difficult to imagine that any cartoonist working in the West could be subject to arrest merely for placing an image on paper, no matter how inflammatory or insulting. Nevertheless, throughout the nineteenth and early twentieth centuries the governments of Germany, America and France maintained and enforced strict penalties for libel and sedition. With this in mind *L'Assiette* took many risks by taunting both censor and prefect of police alike.

They had their share of numbers banned and confiscated by the defenders of the status quo. An issue by Ibels entitled "*Les Cafés-Concerts*" had to be previewed by an ethics committee with each acceptable drawing stamped *Visé par Le Censure* (passed by the censor). A leading



contributor, Aristide Delonnoy, was arrested, sentenced to one year in jail and a fine of 3000 francs, for depicting General d'Amade, occupier of Morocco as a butcher with blood-stained apron, and later was threatened by the authorities when he savagely attacked Briande and Clemenceau for betraying Republican principals. Similar to the so-called morality lobbies of today, minor witch-hunts were practiced with *L'Assiette* as the target. Often these efforts at prior restraint backfired resulting in greater publicity and sales.

The magazine was undaunted and fought many forms of injustice both in France and abroad. *L'Assiette's* contributors recognized no sacred cows in their editorial pasture (with the exception of racism and anti-semitism





—a common convention for French cartoonists—which were kept at a minimum). With the aid of its Spanish and Portuguese contributors the journal described the tyranny on the Iberian peninsula and the revolution in Portugal. *L'Assiette* reigned as the visual nemesis of King Edward VII of Britain and it lampooned with great relish Czar Nicholas.

Leal Da Camara's exquisite issue, "*Les Souverains*," a series of unofficial portraits of the world's leading monarchs, is a masterpiece of caricature. England was periodically attacked for its heinous and hypocritical foreign policies, especially its involvement in the Boer War. The staff included central-European artists who maintained a watchful eye on workings of the Austro-Hungarian emperor and recorded his yearning for dominance with savage accuracy. At home there was labor unrest and issues devoted to strikes and poor working conditions were numerous. One such number covered the tragic powder-factory explosion at Issy-les Moulineaux with journalistic speed and a humanism to rival Kathe Kollwitz' later work.

Other major issues included attacks on the Army and Navy as well as a virulent exposé of the horrendous milk scandal that shocked Paris. The Catholic church was in disrepute—reminiscent of the passions of the reformation—and the papists were seen in the same dim light as the monarchists. Countless anticlerical cartoons were published—equal in venom to those of Daumier, Nast and Grosz. One such drawing depicts a gargantuan cross as lid for a mass grave, a fitting statement about those in search of ultimate grace.

The abusive treatment of blacks in French colonies was abhorred as was the double standard maintained by the Americans in the South and the British in the Islands. Decadence and its various manifestations were tackled through both scabrous and benign satires: prostitution, child abuse and crime in the streets were viewed as symptomatic of the uncaring capitalist system.

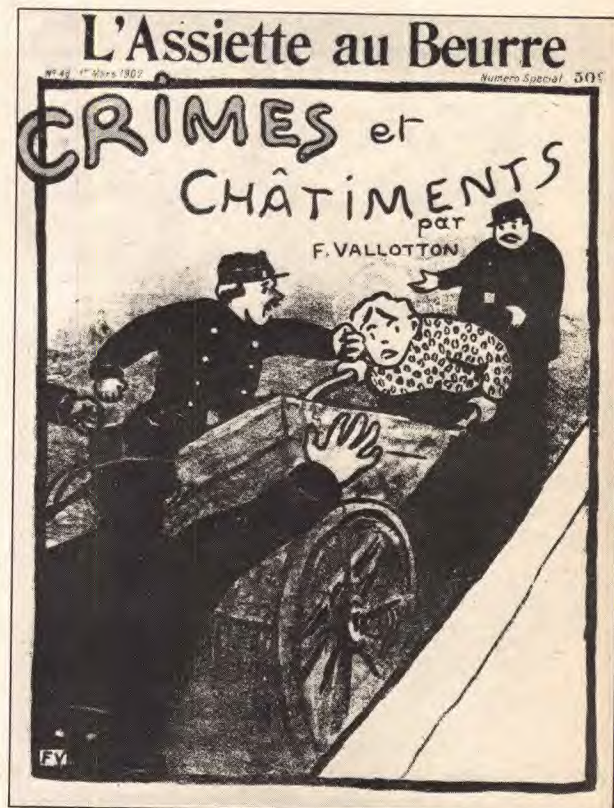
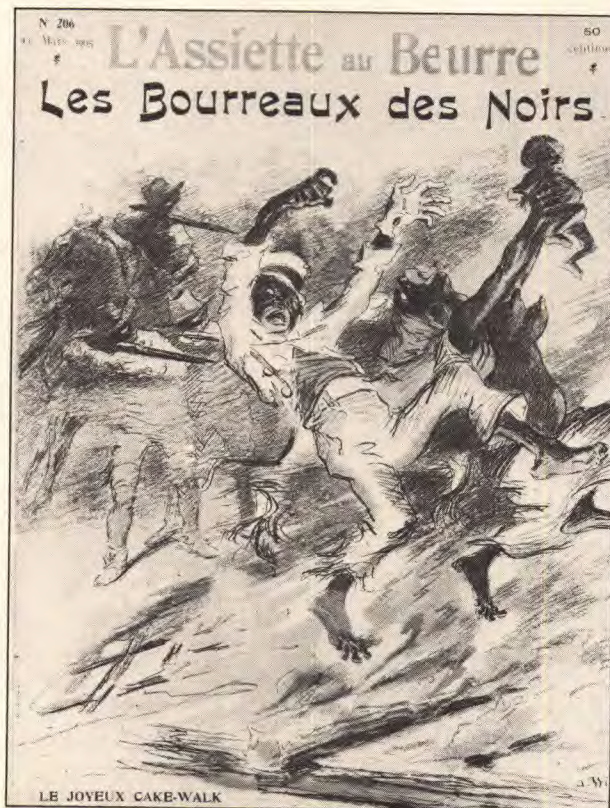
**Among contributors, a common purpose but individual styles.** Although all of *L'Assiette's* contributors adhered to a philosophy of social change, individuality



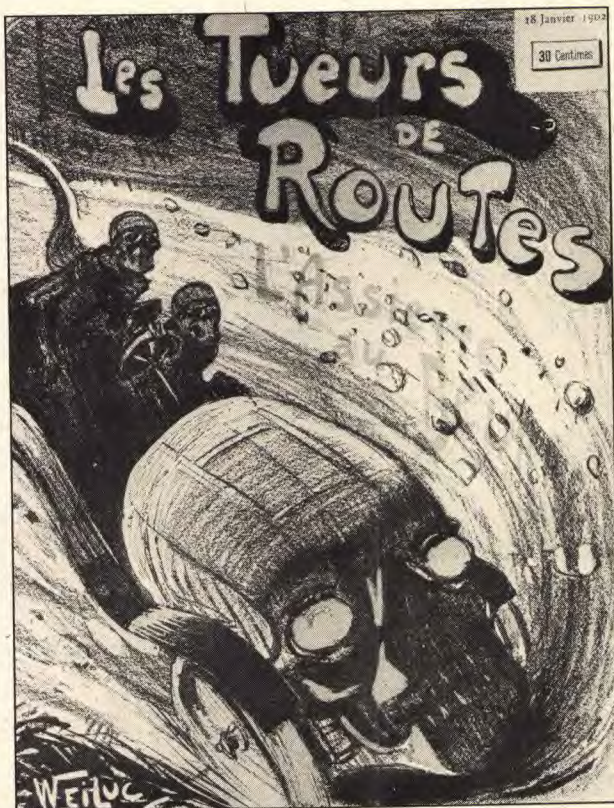
reigned supreme. Many of its commentators later relinquished their satiric inclinations to become painters of renown: Gris, Felix Vallotton, Kees Van Dongen, Jacques Villon, Louis Marcoussis, Frantisek Kupka and J. L. Forian. Delonnoy's reputation as a painter grew after his death, through a series of posthumous exhibitions. Others went into more lucrative areas of graphic art such as poster and book illustration including Leonetto Cappiello, Charles-Lucien Leandre, and Leon Adolphe Willette. While some of *L'Assiette's* staffers had no other aspiration than to enjoy prominence in the field of cartooning. In his 1890 volume "*Nos Humoristes*," Adolphe Brisson

describes Alexandre-Theophile Steinlen, Caran D'Ache, Albert Robida, Hermann-Paul and Forian as the masters of French satiric and comic arts. Other significant contributors, lost but not forgotten, include Miklos Vadasz, Dimitrios Galanis, Jules Alexandre Grün, Gustave Henri Jossot, Charles Laborde, Ricardo Flores, Maurice Radiguet. Granjouan deserves mention, not only as one of the most prolific staffers of *L'Assiette*, but also as the idolator of Isadora Duncan whom he loved and chronicled through his art.

Europe at the turn of the century—before the ravages of modern war radically changed political and cultural







patterns—was a period when the approaches to art were most extreme. The superficiality of the Belle Epoch was pitted against the great compassion for mankind and outrage towards inhumanity expressed through painting and satiric graphic commentary. *L'Assiette au Beurre* made an imprint on a generation of concerned individuals and its influence continued after 1912 (journals such as *Le Mot*, edited by Jean Cocteau and *Le Témoin* edited and chiefly illustrated by Paul Iribe temporarily continued the tradition).

*L'Assiette* was the wellspring of critical graphic journalism, accepted as seriously then as columnists Anthony

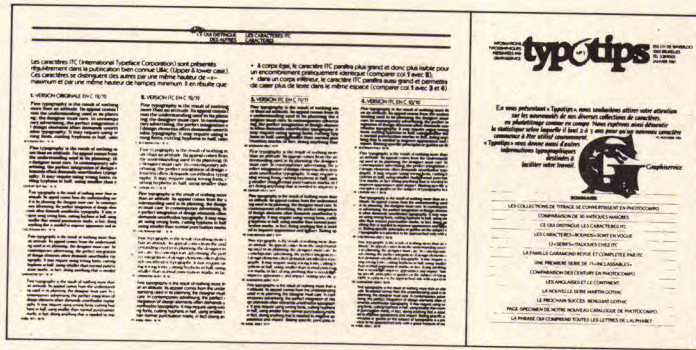
Lewis and Tom Wicker are respected today. Of most significance, *L'Assiette* was a visual experience, not enslaved by verbous texts or constrained by authors and editors afraid that the adage "A picture is worth a thousand words" may put them out of business. *L'Assiette au Beurre* derived its success from the wide range of styles and interests of its fifty artists, and it continues to be a treasure for students of caricature and satiric drawing—and hopefully to editors and publishers as well—because it testifies to the potency of well articulated political art and social satire. (next issue: *Simplicissimus*: Germany's Most Influential Satire Magazine.)

**L'ASSIETTE AU BEURRE  
BY STEVEN HELLER**





# Putting your best face forward



## 1. VERSION ORIGINALE EN C.12/12

Fine typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising, the perfect integration of design elements often demands unorthodox typography. It may require using wrong fonts, cutting hyphens in half, using smaller than normal punctuation marks; in fact, doing anything that is needed to improve appearance and impression.

BOOKMAN 904 C.12/12

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CENTURY TEXT 968 C.12/12

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CHELTENHAM 925 C.12/12

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GARAMOND 501 C.12/12

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KABEL 127 C.12/12

## 2. VERSION ITC EN C.12/12

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ITC BOOKMAN 936 C.12/12

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ITC CENTURY 4157 C.12/12

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ITC CHELTENHAM 4087 C.12/12

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ITC GARAMOND 4030 C.12/12

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ITC KABEL 4060 C.12/12

**We have taken some liberties with Best Face Forward in this issue. Usually, we devote this section to a designer or a publication that has demonstrated some imaginative use of an ITC typeface. But we recently came upon another category of imaginative graphics. It was produced by M. Pierre Leguerrier of Graphiservice, Brussels.**

**For some time, M. Leguerrier has been aware that the plethora of new typefaces and techniques – instead of helping – was creating problems and confusion for his customers. He wanted to assist them with information, guidance and educational material. Finally, in January of this year, he produced the first edition of his typographic guide, called Typotips.**

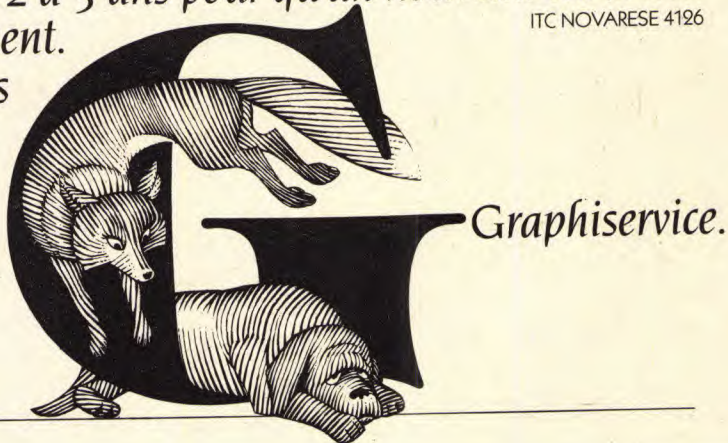
**As you can surmise, the pages we have reprinted here have everything to do with ITC typefaces. The object of this spread was to demonstrate the superior legibility and economy of ITC alphabets as compared to their metal equivalents.**



En vous présentant «Typotips», nous souhaitons attirer votre attention sur les nouveautés de nos diverses collections de caractères, en phototirage comme en compo. Nous espérons ainsi démentir la statistique selon laquelle il faut 2 à 3 ans pour qu'un nouveau caractère commence à être utilisé couramment.

ITC NOVARESE 4126

«Typotips» vous donne aussi d'autres informations typographiques destinées à faciliter votre travail.



### 3. VERSION ITC EN C.11/11

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ITC BOOKMAN 936 C.11/11

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ITC GARAMOND 4030 C.11/11

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ITC KABEL 4060 C.11/11

### 4. VERSION ITC EN C.10/10

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ITC BOOKMAN 936 C.10/10

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ITC KABEL 4060 C.10/10

**Column 1 contains five specimen typefaces set in 12-pt. metal type. Column 2 shows the ITC versions of the same alphabets in the same 12-pt. type. Column 3 illustrates the ITC faces in 11-pt., and column 4, in 10-pt. type.**

**As Typotips points out:**

**"ITC alphabets are distinguished from the others by the maximum 'x' height and by the minimum verticals, with the result that:**

**"In the same weight, ITC typefaces appear larger and are therefore more legible in equal blocks of type. (Compare column 1 with column 2);**

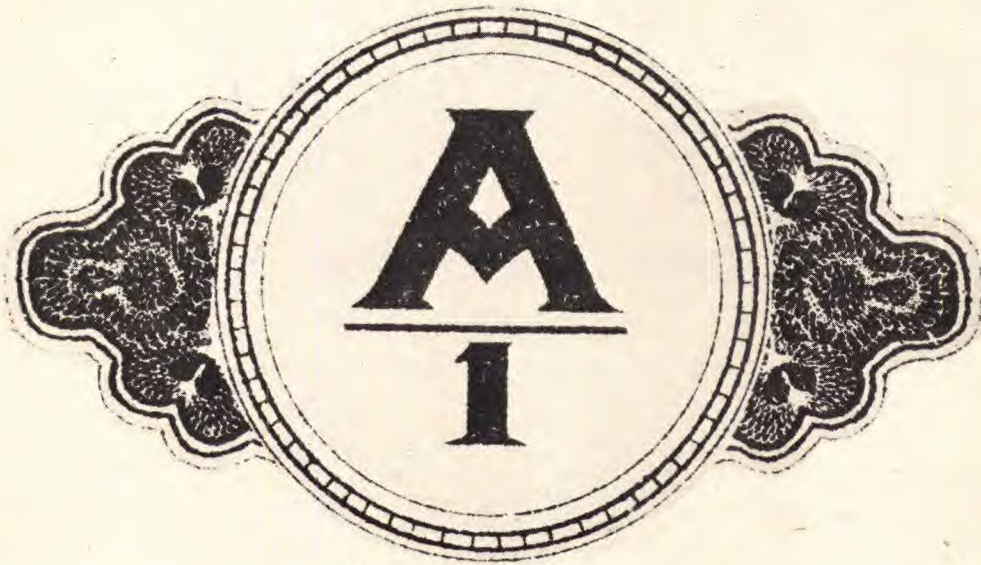
**"In smaller sizes (compare column 3 and 4 with 1) the ITC faces appear as large and permit more text to be placed in the same space." The check marks indicate where the text would end if it were set in the same size metal type.**

**The utter simplicity and explicitness of this demonstration disarmed us, and we are grateful to M. Leguerrier and Graphiservice for permitting us to disseminate the information world-wide.**



# Transit Tickets of Yesteryear

BY KEVIN BYRNE





Rail and trolleybuses—how many of us remember them? I, for one, do not. Unless you count the ones I used to ride in San Francisco when I was in college. But I'm told that they were once as popular as imported compact cars are now. Cheaper, too.

The transit tickets shown are from a family collection assembled by relatives: an uncle who was general manager of Detroit, Chicago, Baltimore, and Los Angeles lines at different times, and a grandfather who was general cashier of the Detroit Street and Railways. In fact, I discovered their signatures on two tickets dated in the mid-thirties.

You'll notice that the tickets shown

seem to have a lot in common with the contents of your billfold. A telephone call to Chicago drew some interesting background from C. Kenneth Frantzve, Director of Manufacturing at the American Bank Note Company. He briefly reviewed for me the industry that printed not only transit tickets, but currency, stock and bond certificates, diplomas, and even the stamps that seal cigarette packages. It started in colonial America with Paul Revere working for a Philadelphia engraver and still flourishes today as the International Banknote Corporation with plants in the U.S., Central America, England, Asia, and Africa. Frantzve joined American Bank Note in 1940 and

recalled the big lithographic stones that used to be inked and printed onto press sheets by hand. I wince almost audibly when he told me these stones were broken up years ago.

"8 rides for 25 cents," one ticket reads. I saw recently that Chicago will soon be charging a dollar a bus ride. My pocket calculator reveals an astonishing rate of inflation over the past fifty years.

Note the hours that a "workingman's ticket" was valid for morning and evening commutes.

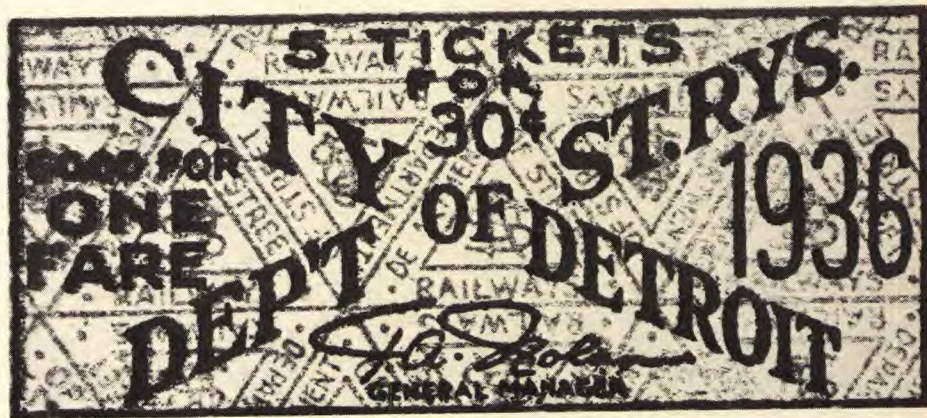
My cursory examination of the graphics on the tickets did not reveal much method in the designers' mad-

ness. Most tickets contrasted straight typographic baselines with curved ones. Often the reverse sides were the most interesting, especially for beautiful patterns and an occasional cigar ad.

A question remains: Who is that little boy on one of the tickets? He appears on both sides, in fact.

It must be another relative.

Kevin Byrne, born and raised in Detroit, is Assistant Professor of Design at the Minneapolis College of Art and Design.





# TYPOMORPHIC PUTTY

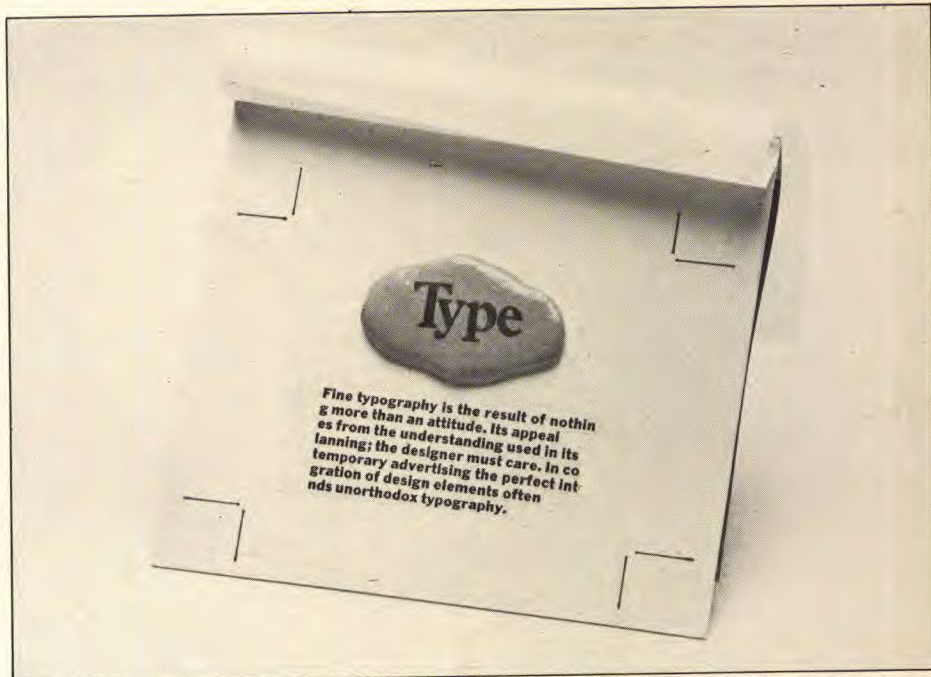
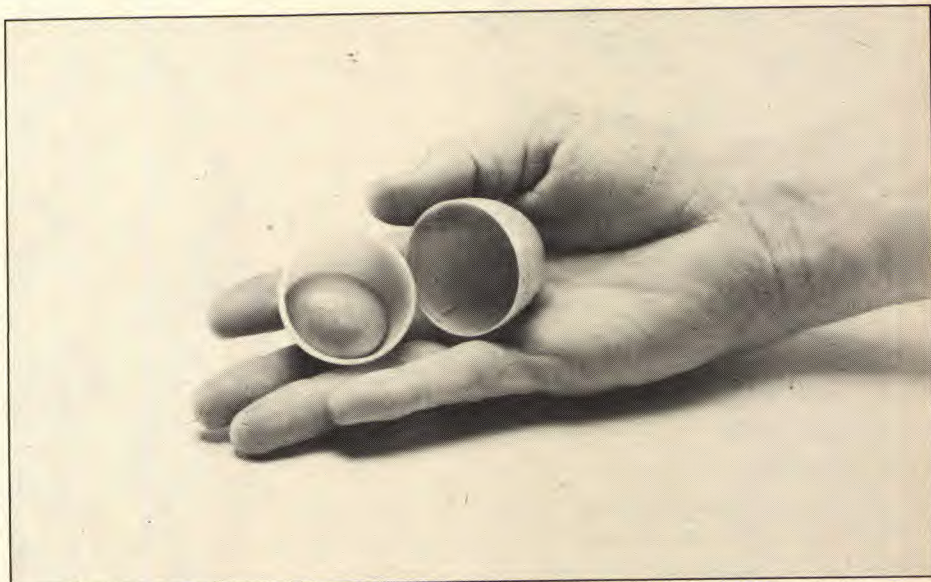




Not so long ago, it was the toy fad of the year—99¢ worth of sticky stuff packed into a little egg-shaped plastic container. *Silly Putty* has amused children and adults for hours with its amazing contradictory properties. It stretches like taffy, drips like molasses and, rolled up into a ball, it bounces like a Spalding. Most amusing of all its versatile capabilities is its "lifting power." On its surface, you can pick up photos, drawings, cartoons—any printed matter at all—and manipulate it to your heart's content.

It is this feature that inspired Eugene Cohn, Jr., of Stamford, Connecticut, to conceptualize

its usefulness to graphic designers. According to Cohn, this wad of putty is the equivalent of having an entire type house in the palm of your hand. With the aid of photos by Walter Wick, he demonstrates how one can create condensed, expanded, italic and imaginative expressionist versions of every typeface extant. He has rechristened the product *Typomorphic Putty*. And out of the bigness of his heart and his overwhelming concern for the advancement of typographic design, he offers his concept to the world-at-large, without credits or royalties.



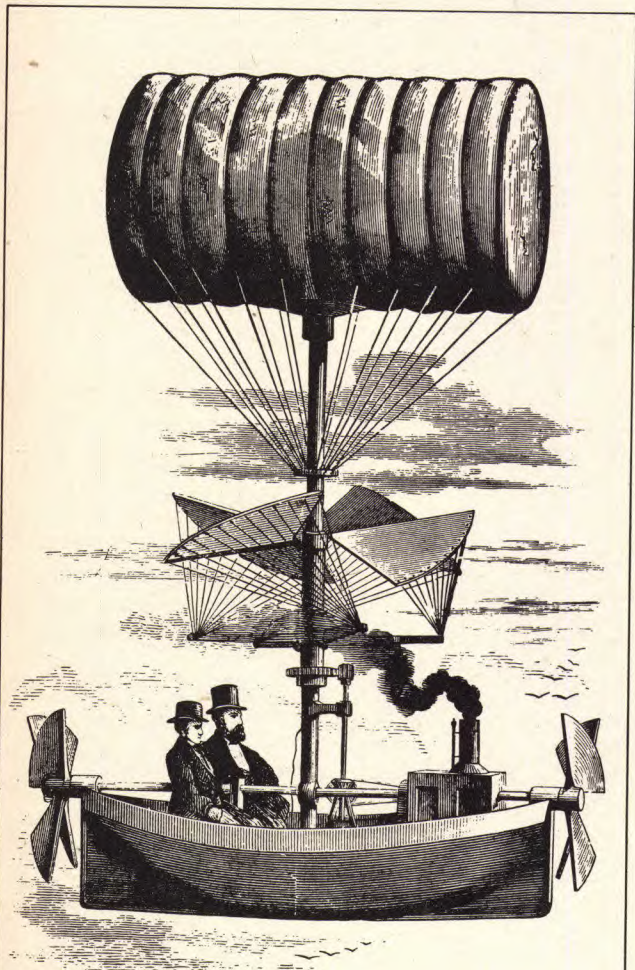


# UP DOWN AROUND SIDWAYS AND ACROSS

If man were meant to fly, God would have given him wings. Yet for centuries, man's obsession with flight has taken him up, up and away through thirteen unlucky attempts to cross the Atlantic Ocean in—of all things—a balloon! But alas, in August, 1783, the wings of victory landed on three Albuquerque businessmen as their vessel, *The Double Eagle II*, made a successful voyage from Presque Isle, Maine to Miserey, France in 137 hours, 6 minutes. Not to burst their bubble, but as Henry Louis Mencken once said, "Ballooning has an unsurpassed view of the scenery but there is always the possibility that it may collide with them!"



This is Number 15 in a Series of Very Graphic Crossword Puzzles by Al McGinley and Ellen Straff.



**"HEAVEN CAN WAIT!"**

It's a boat! It's a plane! No, it's just another vehicle trying to fly, that never got off the ground. To get it going, this ingenious contraption relied on steam—and a prayer: "Heaven help us!"



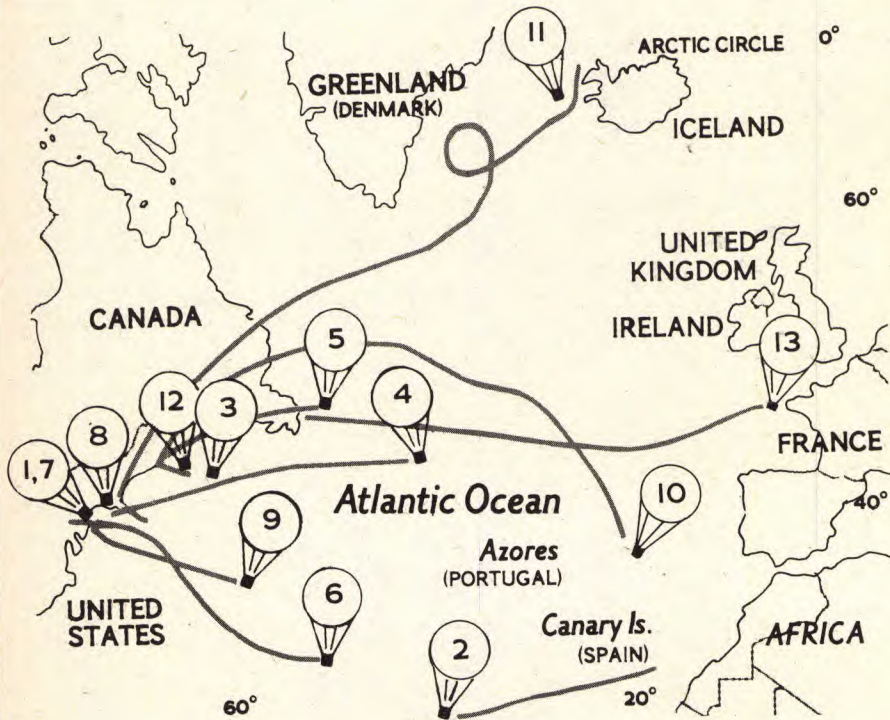
**ACROSS**

- 1 Clamping device for metal or wood
- 5 What some politicians and balloons are full of
- 7 Oolong and Jasmine
- 10 Lightning in Bonne
- 11 Roman 1,048 (?)
- 13 Other
- 14 Christmas cedar decor
- 17 Yellow-filled pastry shell
- 20 Weblike membrane
- 22 \_\_\_\_\_ o'my
- 23 Choose
- 24 Lil' \_\_\_\_\_ Peep
- 26 A season of Penitence
- 28 City on Firth of Tay
- 30 Flying machine
- 32 John \_\_\_\_\_ (actor)
- 34 An Indian of Bolivia or Peru
- 35 Ford \_\_\_\_\_ ("The tin goose")
- 37 Soviet's Georgia
- 39 "\_\_\_\_\_ a Chinese Honeymoon"
- 40 U.S. coin
- 41 The Halls of \_\_\_\_\_
- 43 A.M.A. member
- 44 "The \_\_\_\_\_ Shrew"
- 48 The professor gave \_\_\_\_\_ atomic weights and measures
- 49 "And," in Latin
- 50 Wise man
- 52 Typeface
- 55 Royall \_\_\_\_\_ (toilet lotion)
- 57 What a Yankee does in doodle...
- 59 "\_\_\_\_\_ a Yankee Doodle..."
- 60 Wild or turbulent disturbances
- 62 Wine cafes

**DOWN**

- 1 German designer of airships
- 2 Give \_\_\_\_\_ whirl (try)
- 3 A literary work of irony, derision
- 4 "Old McDonald had a farm, \_\_\_\_\_"
- 5 "No runs, no \_\_\_\_\_"
- 6 Inclined plane
- 7 Clarke \_\_\_\_\_ Moore
- 8 Town in Hawaii
- 9 Long, narrow cut or tear
- 12 Trudge
- 15 Bly
- 16 Shines
- 18 Ostrich-like birds
- 19 "So be \_\_\_\_\_!"
- 21 Kareninas et al
- 24 \_\_\_\_\_ Charley (lavish spender)
- 25 Either \_\_\_\_\_, neither nor
- 27 Region
- 29 Dah's partner
- 30 Of a positively-charged electrode
- 31 Mother or father
- 33 "\_\_\_\_\_ Always Chasing Rainbows"
- 36 Greek letter
- 38 The \_\_\_\_\_ of the hurricane
- 42 TV frequency
- 44 London Galleries
- 45 Wind storms
- 46 Raw metal
- 47 Empathize with
- 51 Moon taxi
- 53 "There is no joy in \_\_\_\_\_ ville"
- 54 A.L.'s relative
- 56 Female title
- 58 River island
- 61 "\_\_\_\_\_ be or not to be..."

ANSWERS ON PAGE 72.

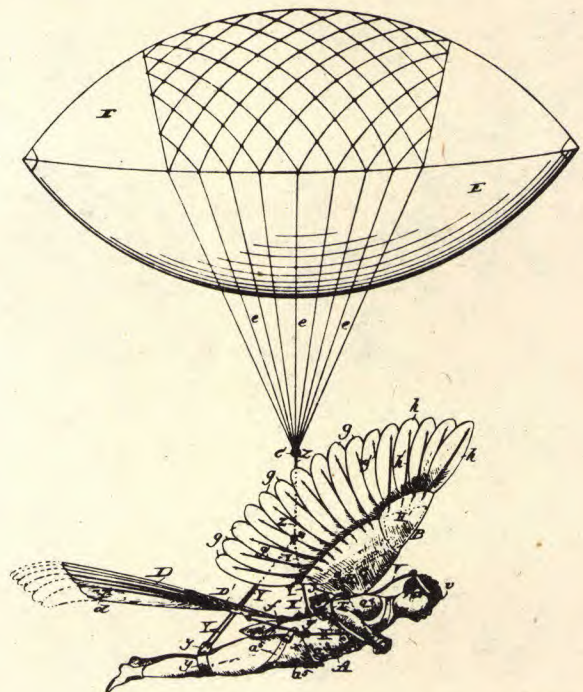
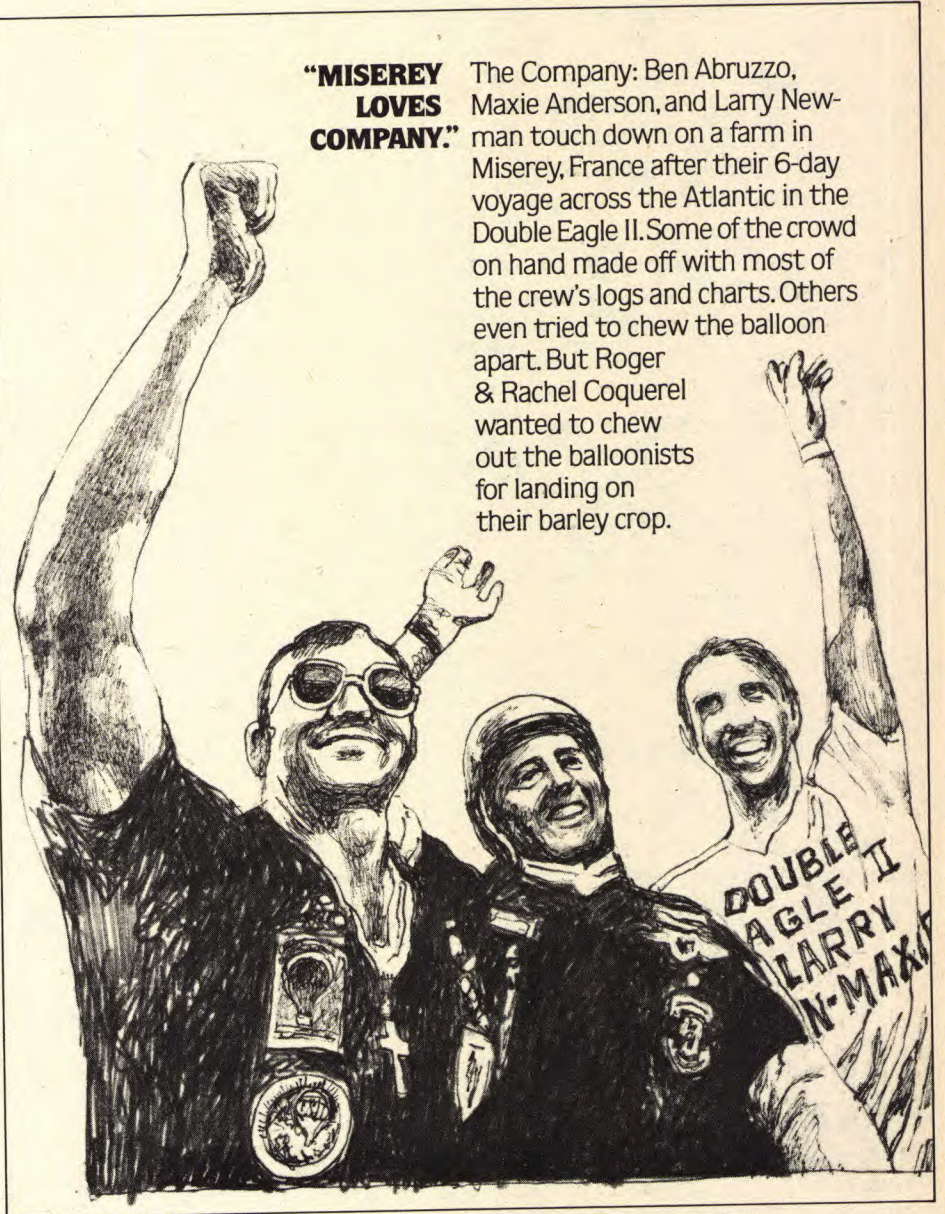


**UNSUCCESSFUL ATTEMPTS 1873-1978**

- 1 Daily Graphic, 1873. Donaldson, Ford and Hunt make only about 45 miles.
- 2 Small World, 1958. Eiloarts and Mudies try east-west route, end up sailing 1,500 miles.
- 3 Maple Leaf, 1968. Kostur and Winters ditch southeast of Halifax, Nova Scotia.
- 4 The Free Life, 1970. Balloon and crew vanish.
- 5 Yankee Zephyr, 1973. Sparks ditches at sea.
- 6 Light Heart, 1974. Gatch is sighted over Atlantic but then disappears.
- 7 The Spirit of Man, 1974. Balloon bursts over New Jersey coast, killing Berger.
- 8 Odyssey, 1975. On his second try, Sparks goes down south of Cape Cod.
- 9 Spirit of 76, 1976. Thomas rescued near Bermuda.
- 10 Silver Fox, 1976. Yost ditches near Azores.
- 11 Double Eagle, 1977. Abruzzo and Anderson come down near Iceland.
- 12 Eagle, 1977. Reinhard and Stephenson ditch southeast of Halifax.
- 13 Zanussi, 1978. Cameron and Davey almost succeed, ending off France.

**"MISEREY LOVES COMPANY."**

The Company: Ben Abruzzo, Maxie Anderson, and Larry Newman touch down on a farm in Miserey, France after their 6-day voyage across the Atlantic in the Double Eagle II. Some of the crowd on hand made off with most of the crew's logs and charts. Others even tried to chew the balloon apart. But Roger & Rachel Coquerel wanted to chew out the balloonists for landing on their barley crop.



From *Aerial Navigation Patents*, a machine proposed by one R.J. Spalding and granted patent 398,984 in 1889. Lift would come from the balloon and propulsion from flapping the wings...in a few years the Wright brothers were to appear.



Both Billy the Kid and I were born in Brooklyn. Bat Masterson died a New York sportswriter, and Frederic Remington came from upstate New York. Annie Oakley owned a home in Nutley, New Jersey, and in 1922 gave her farewell performance in Mineola, Long Island. So why not a rodeo at Cimarron Ranch just north of Westchester County, New York?

I began going to my friendly neighborhood rodeo while doing research for a series of Zane Grey paperback covers I was illustrating. In an hour the rodeo became infinitely more interesting to illustrate than good ole Zane, what with all his moonstruck good guys (who would rather kiss than fight) and his virginal white clad Victorian school marms who would faint at the drop of a Stetson.

The cowfolks who participate in these local rodeos are an amazingly diverse group, ranging from stock brokers to stock clerks. There is a car salesman who rides bucking horses, a bartender who rides wild bulls and an orthodontist who is a part-time calf roper. The reasons for rodeo's appeal might be just as varied. For some it can be the pageantry. Some just like horses and others seem to respond to leather, metal and ropes.

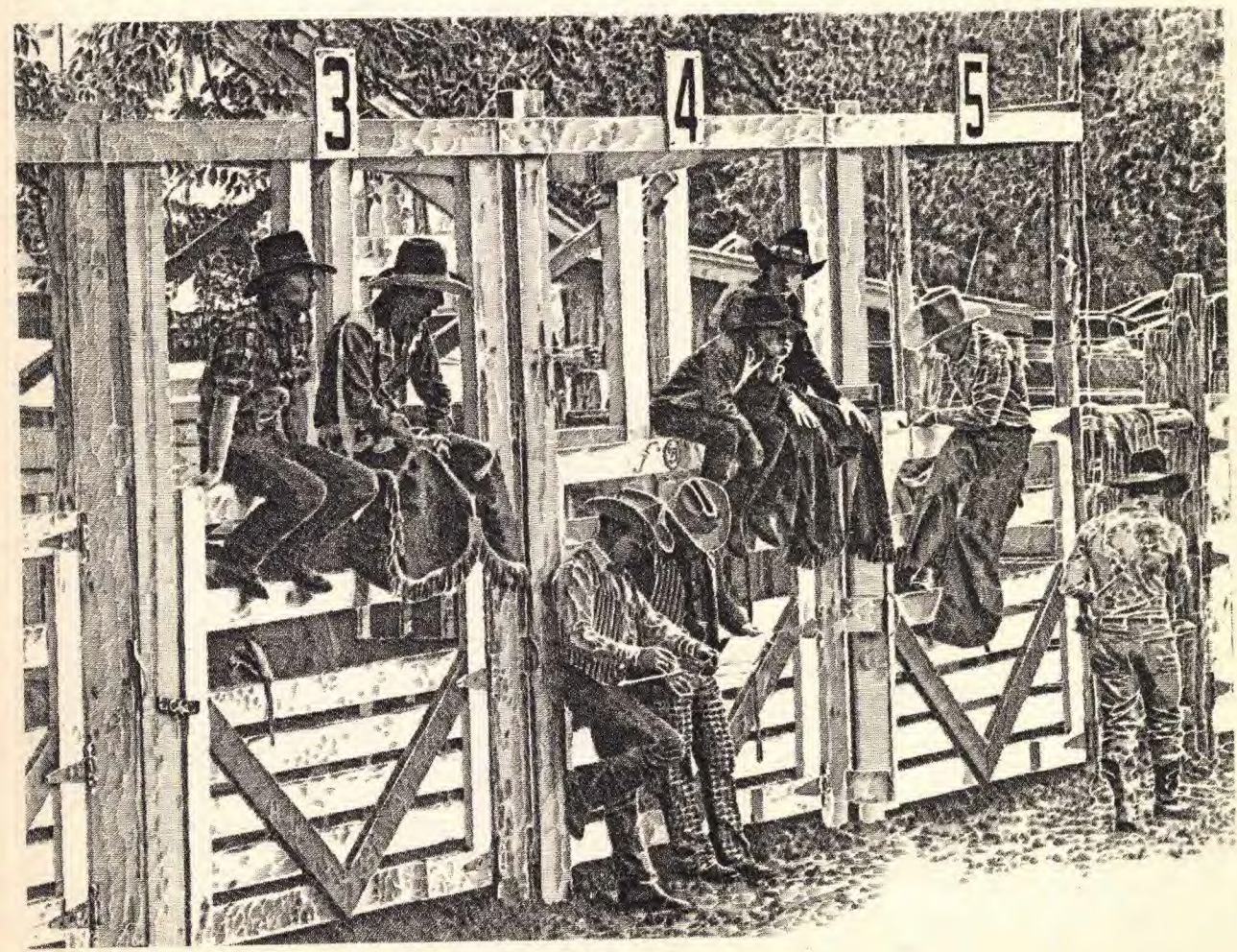
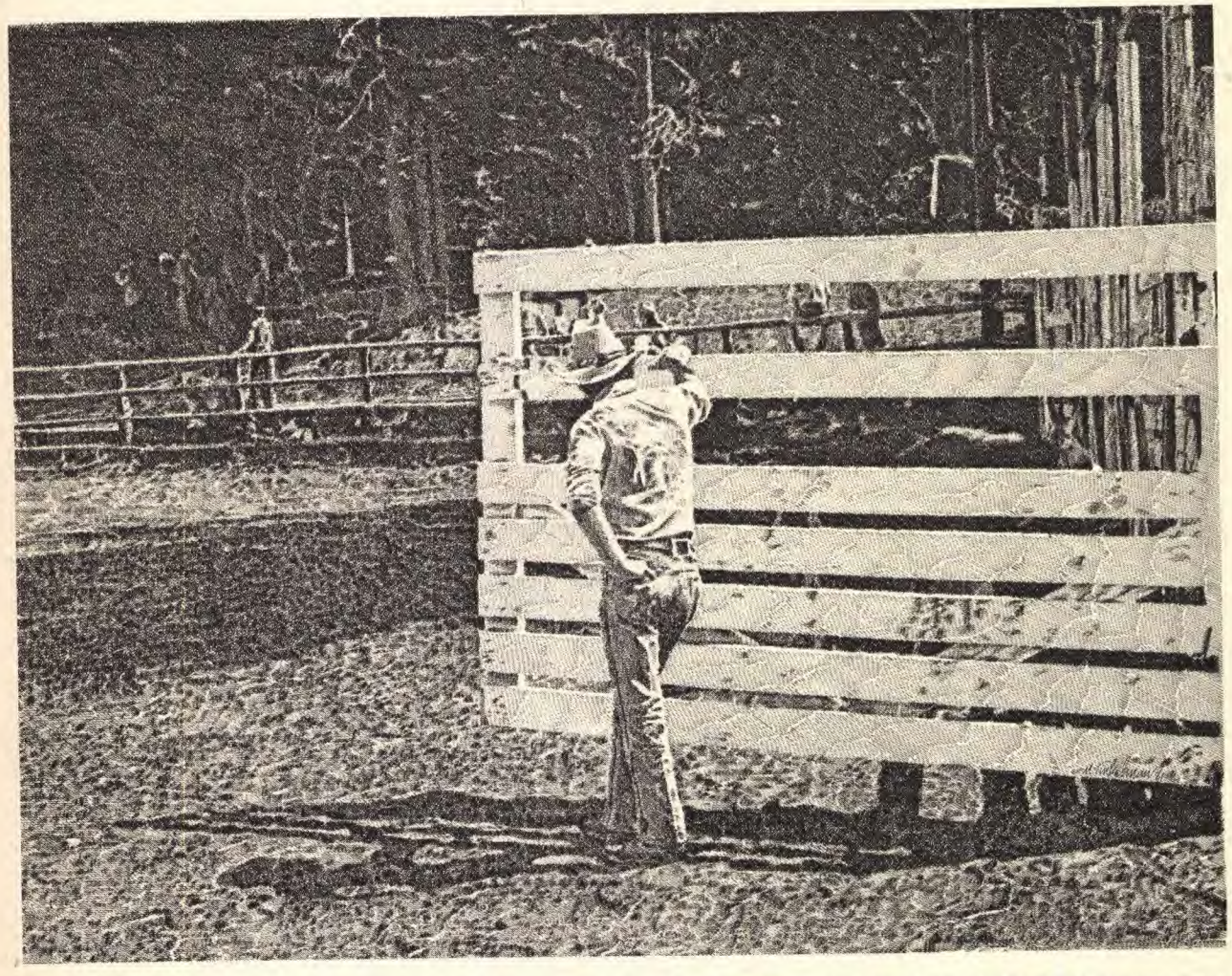
It's too easy to characterize them as a bunch of grown-ups suffering from arrested development. I've





★  
WILD  
WILD  
**EAST**

BY  
MURRAY  
TINKELMAN









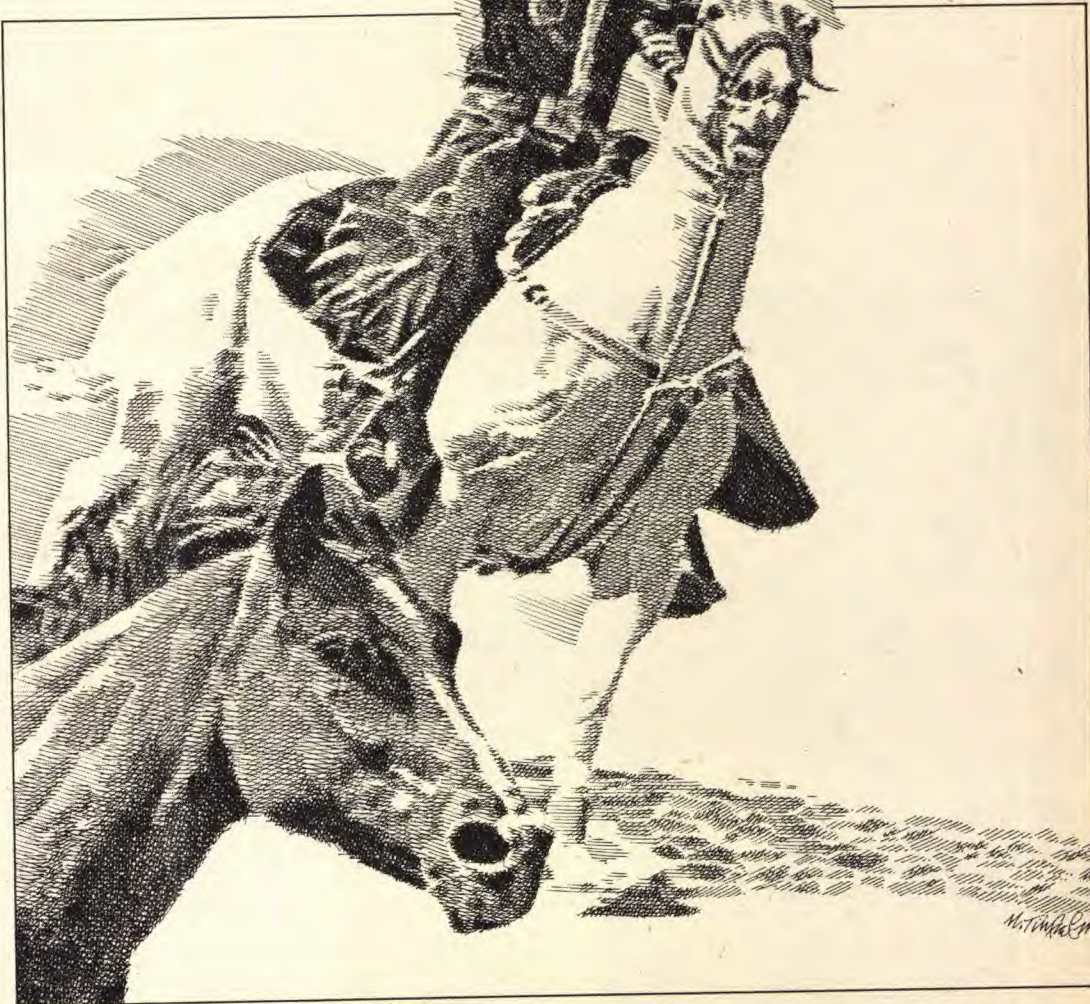
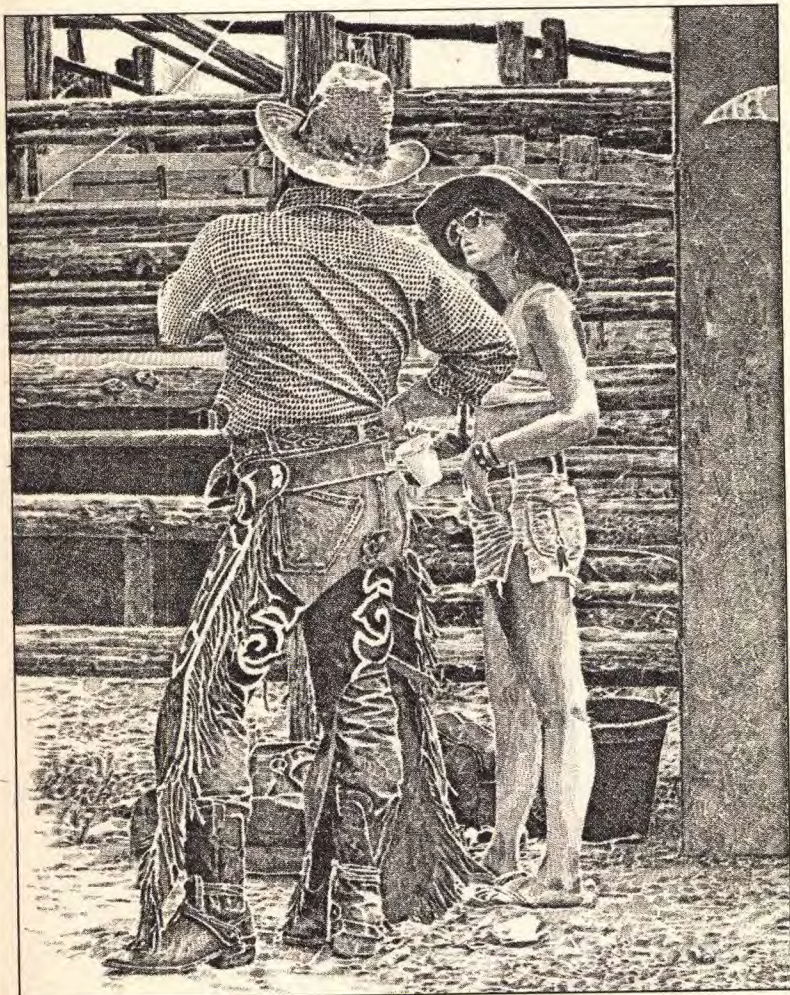
★  
WILD  
WILD  
**EAST**



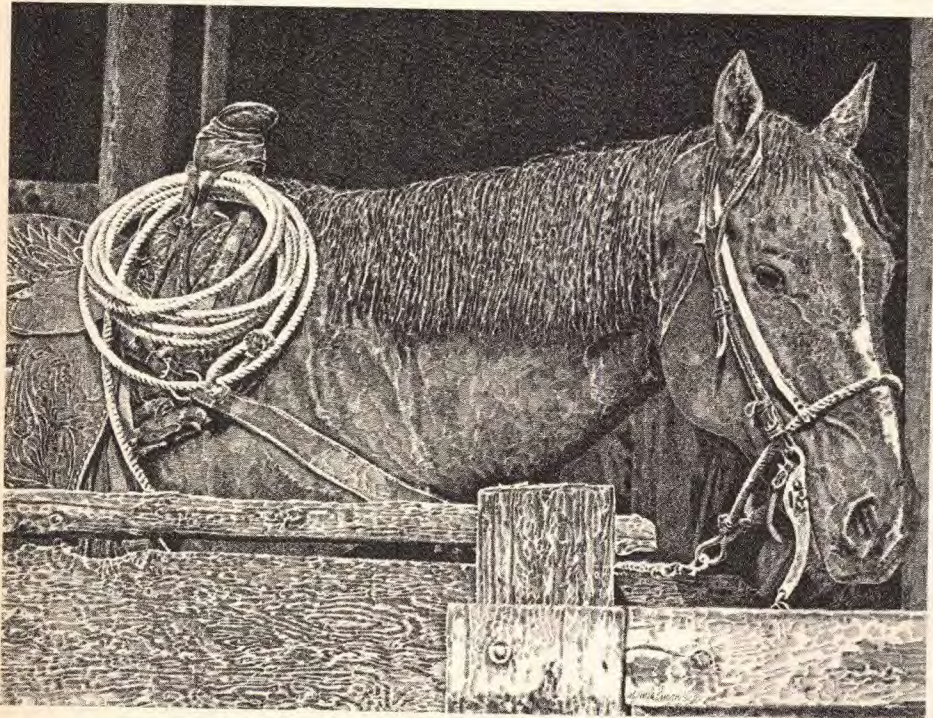
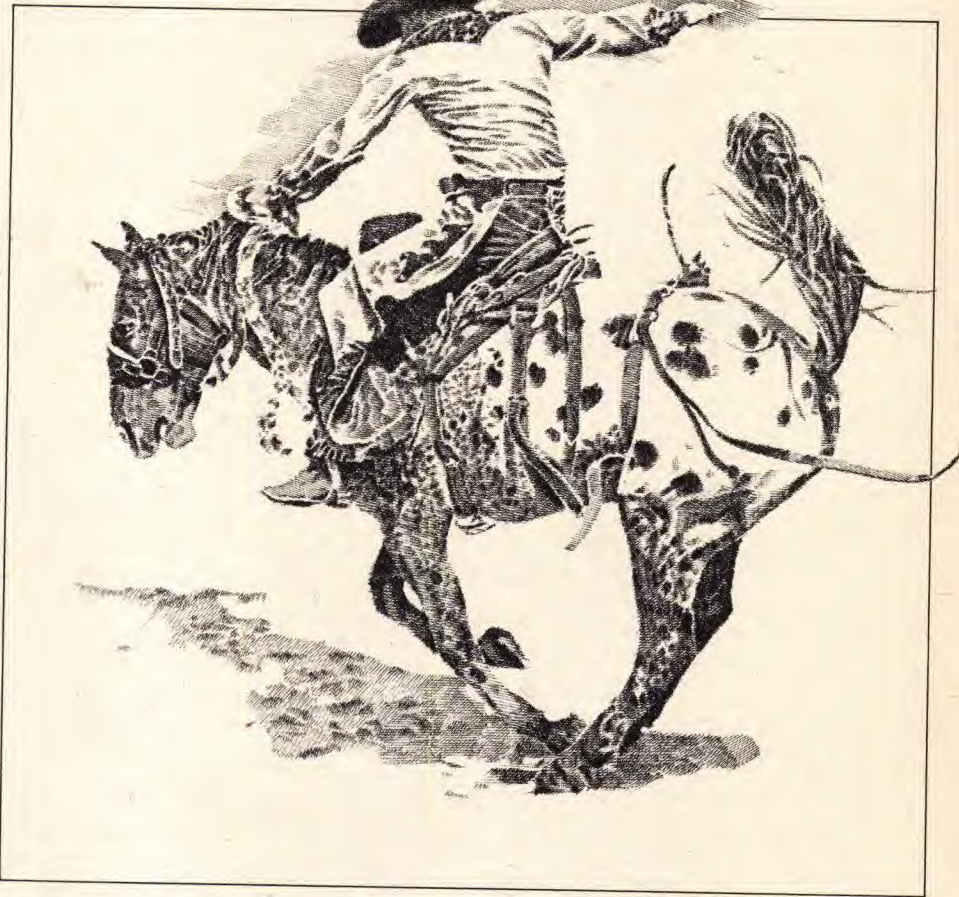
seen more pseudo machismo at my local tennis club during a mixed doubles tournament. The contestants pay their own expenses, entrance fees and hospital bills. Their reward: the privilege of trying to sit on the back of 2,000 pounds of enraged hamburger for eight seconds, or jumping off the back of a running horse onto the head and horns of a 700 pound steer to wrestle him to the ground.

These part-time buckaroos come from New York, New Jersey, Connecticut, and even as far west as Pennsylvania. They sport names like Lash, Slim and Hondo, but I know for a fact there is at least one "Irving" and a couple of "Marvins" riding under false colors.

Anyway, Randolph Scott, the "Duke," or Ronald Reagan they're not, but at least *they* are for real.









★  
WILD  
WILD  
**EAST**





### What's New From ITC

ITC Barcelona Book, Medium, Bold and Heavy with their corresponding italics are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity:



These new typefaces will be available to the public on or after October 15, 1981, depending on each manufacturer's release schedule.

# ITC BAR

BOOK

abcdefghijklmnopqrstvwxyz  
 AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
 ÇŁØÆŒ1234567890&@\$\$£ƒ%!?çłøæœfi  
 ::, . - - - . ( @ / # \* 1234567890 ) ( † ‡ § ‹ › ) aeilmorst ) ~ ~ ~ ~ ~  
 ABCDEF GHIJKLMNNO PQRSTU VWXYZ

MEDIUM

abcdefghijklmnopqrstvwxyz  
 AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
 ÇŁØÆŒ1234567890&@\$\$£ƒ%!?çłøæœfi  
 ::, . - - - . ( @ / # \* 1234567890 ) ( † ‡ § ‹ › ) aeilmorst ) ~ ~ ~ ~ ~  
 ABCDEF GHIJKLMNNO PQRSTU VWXYZ

BOLD

abcdefghijklmnopqrstvwxyz  
 AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
 ÇŁØÆŒ1234567890&@\$\$£ƒ%!?çłøæœfi  
 ::, . - - - . ( @ / # \* 1234567890 ) ( † ‡ § ‹ › ) aeilmorst ) ~ ~ ~ ~ ~  
 ABCDEF GHIJKLMNNO PQRSTU VWXYZ

HEAVY

abcdefghijklmnopqrstvwxyz  
 AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
 ÇŁØÆŒ1234567890&@\$\$£ƒ%!?çłøæœfi  
 ::, . - - - . ( @ / # \* 1234567890 ) ( † ‡ § ‹ › ) aeilmorst ) ~ ~ ~ ~ ~  
 ABCDEF GHIJKLMNNO PQRSTU VWXYZ



ITC Barcelona is a new typeface designed by Ed Benguiat. The pronounced "rounds" in the heavier weights are reminiscent of the Cooper family that was very popular decades ago. The triangular serifs and a judicious blending of straight strokes with round strokes, however, give ITC Barcelona its own identity.

It is available in Book, Medium, Bold and Heavy weights in both roman and corresponding italics. ITC Barcelona Book is especially

well suited to large masses of text where a blend of high readability and typographic personality are desired. As with all ITC typefaces, ITC Barcelona features a large x-height and a comfortable letterfit.

The heavier weights and display sizes will set strong, attractive headlines. Although there are no alternate or swash characters, the display fonts feature several distinctive characters that are different from their text counterparts. These include the upper case A, M,

N, &, and several of the numerals.

ITC Barcelona, in sum, is a general purpose text/display family but with a distinctive quality all its own. No sharp angles interrupt the smoothness of line, even when curved lines join straight strokes.

Although the overall feeling of ITC Barcelona is one of gentleness, the face has good color in the book weight and real strength in the heavier weights.

Designer Ed Benguiat is best known for his ITC Benguiat and

ITC Benguiat Condensed families introduced in 1978; ITC Benguiat Gothic, 1979; ITC Tiffany, 1974; ITC Bookman, 1975; ITC Bauhaus, 1975; ITC Avant Garde Gothic Condensed, 1974; and for his development of the complete families of ITC Souvenir, 1970; and ITC Korinna, 1974 as well as ITC Tiffany Italic and ITC Lubalin Graph Oblique which were introduced July 1981.

# CELONA™

BOOK ITALIC

abcdefghijklmnopqrstuvwxyz  
AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
ÇŁØÆŒ1234567890&@\$\$£ƒ%!?ßçłøæœfi  
:::---.(@°/#\*1234567890)(#†\$«»aeilmorst)5566

MEDIUM ITALIC

abcdefghijklmnopqrstuvwxyz  
AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
ÇŁØÆŒ1234567890&@\$\$£ƒ%!?ßçłøæœfi  
:::---.(@°/#\*1234567890)(#†\$«»aeilmorst)6655

BOLD ITALIC

abcdefghijklmnopqrstuvwxyz  
AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
ÇŁØÆŒ1234567890&@\$\$£ƒ%!?ßçłøæœfi  
:::---.(@°/#\*1234567890)(#†\$«»aeilmorst)5566

HEAVY ITALIC

abcdefghijklmnopqrstuvwxyz  
AABCDEF GHIJKLMNNO PQRSTU VWXYZ  
ÇŁØÆŒ1234567890&@\$\$£ƒ%!?ßçłøæœfi  
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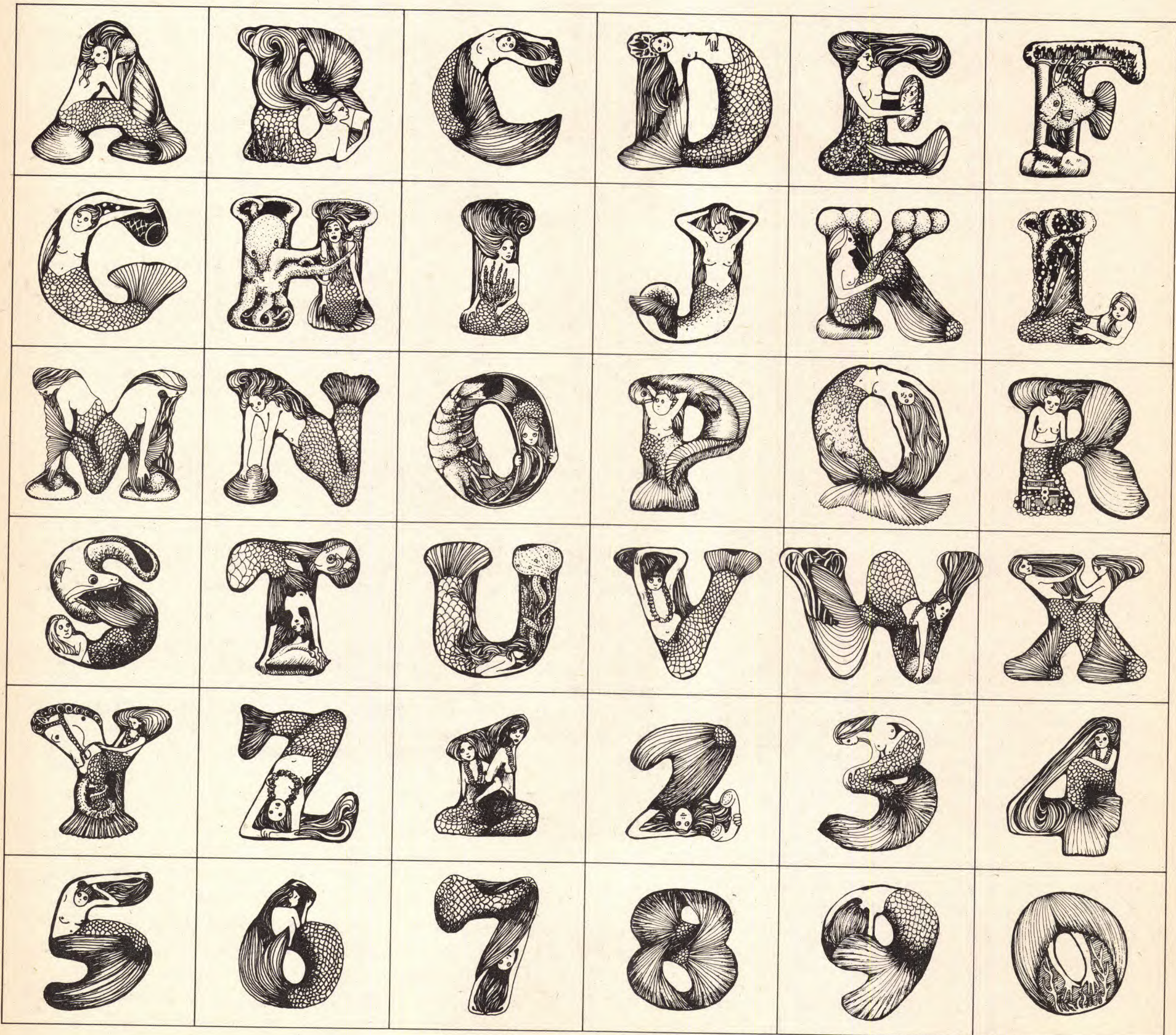






**Lorelei Bold**

A bevy of Loreleis leap and lunge, cavort and caper, gyrate and genuflect, frolic, gambol, romp and generally disport themselves seductively and vigorously in the service of Art. Suzanne Rozdilski, designer of this mermaid alphabet, choreographed them into 26 separate and distinct postures, and still had enough ideas left over for 10 ciphers. Ms. Rozdilski, a student at the University of Connecticut, executed her alphabet with skill and wit. Also, we suspect, with tongue tucked well into her cheek as she parodied the extravagances of Art Nouveau.





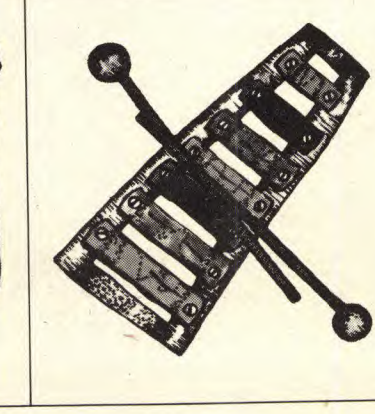
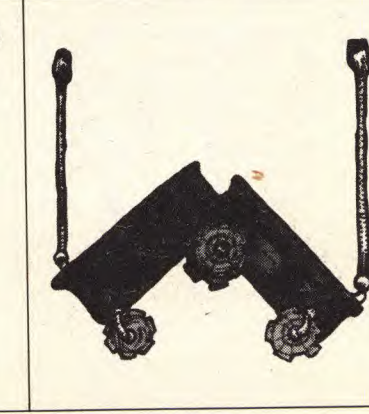
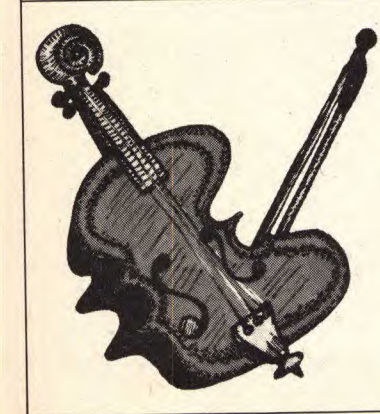
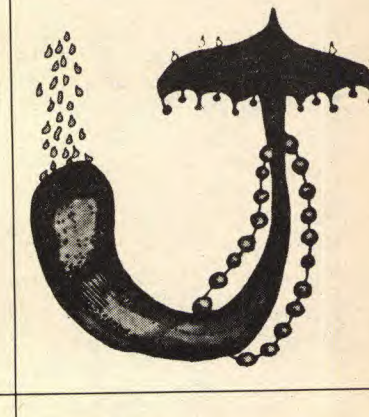
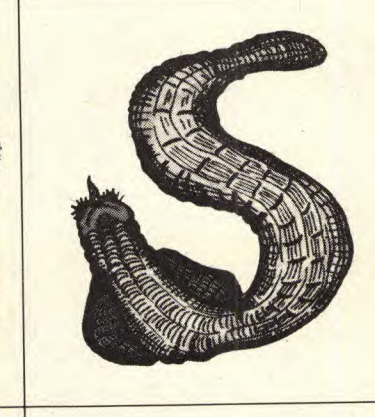
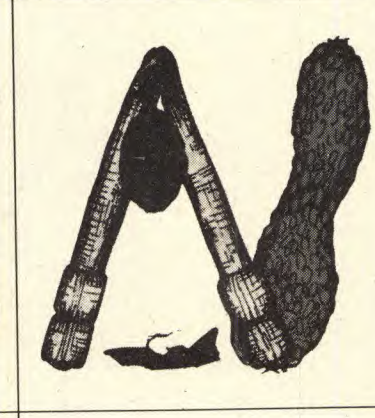
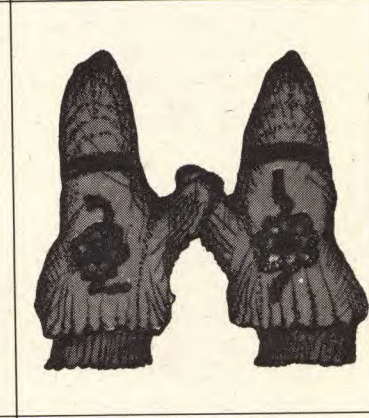
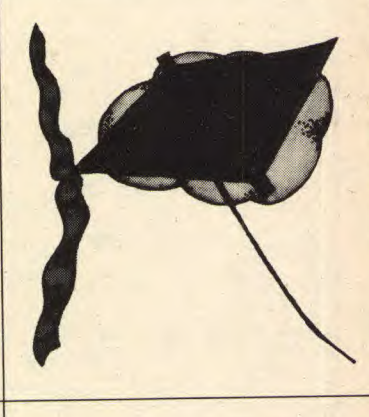
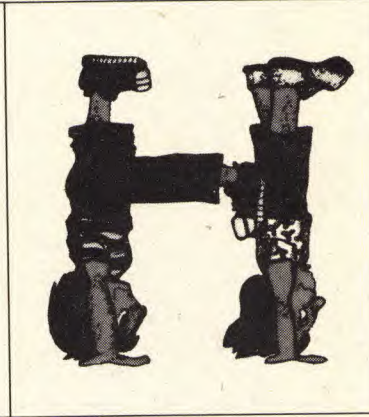
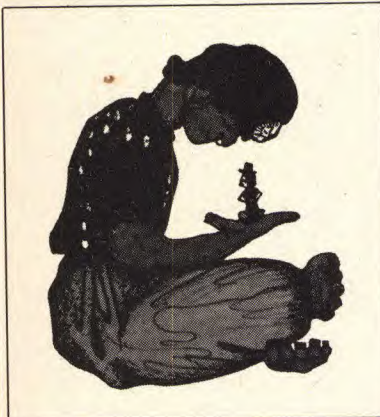
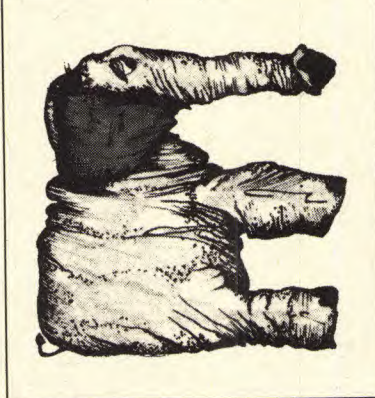


- A apple
- B bicycle
- C cat
- D dragon
- E elephant
- F feather
- G giant genie
- H handstands
- I ice cream
- J jungle
- K kite
- L lion
- M mittens
- N nuts and nutcracker
- O ostrich
- P pear
- Q queen
- R rabbit
- S snake
- T toothbrush and toothpaste
- U umbrella
- V violin
- W wagons
- X xylophone
- Y yarn
- Z zipper



**Pictograph Primer Expansive**

We have published alphabets inspired by literary characters, by pretzels, ice cream cones, industrial tools and gnomes, but this is the first alphabet in memory that derives from the simple, old-fashioned, A-is-for-apple concept. To guide you through her freewheeling letter-word interpretations, Lisa Peterson Rye of Birmingham, Michigan, has graciously furnished a complete directory of her alphabet:





**M**agic, the oldest, most enduring entertainment in the world.

It is possible to delve deeply and philosophically into man's eternal fascination with magic. The library shelves are filled with sober texts on the subject. But after all is said and read, magic—which basically refers to *feats of man to control nature*—is the oldest, most enduring entertainment in the world. It transcends language barriers...cultural differences...knows no boundaries of age, sex or intellect. Quite simply, we are all endlessly willing to be bowled over, yes, even duped by a great magic trick.

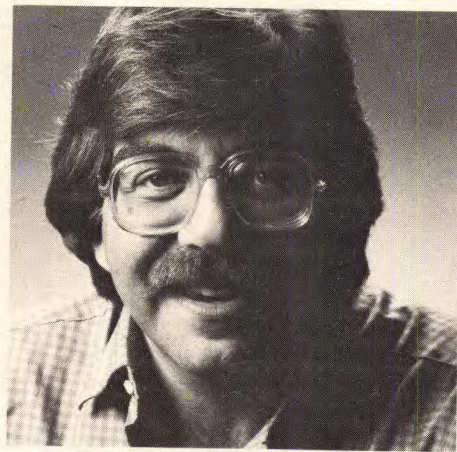
In truth, magic was a much more serious business in ancient times. In Egypt, considered the "cradle of magic," nobody made a move without consulting the palmist, the astrologer, the numbers-reader or the soothsayer to find out the optimum time to plant crops, take medicine, bleed an invalid or engage in a business venture. But it was an entertainment as well. An ancient papyrus record reports that feats of animal hypnosis, decapitation (and recapitation, of course) were performed as far back as 3766 B.C. Assyrian, Babylonian and Chaldean priests cultivated the art of magic, and the Bible is replete with references to it.

In ancient Greece and Rome, while the intelligentsia looked down their classic noses at such nonsense, the multitudes were deeply impressed by statues that wept, bled, belched fire, and by tomb doors that flew open with thunderous sound effects. All such phenomena have since been credited to the ingenuity of pagan priests and their cooperative assistants.

If ancient Egypt was the cradle of magic, Europe in the Middle Ages was a hotbed of activity. Witches were burned at the stake for consorting with the devil, while alchemists burned the midnight oil trying to convert base metals into gold, seeking philosophers' stones and contriving love potions and elixirs of youth.

But modern magic is something else again. While there is no use denying that we have among us a coterie of self-proclaimed witches, palmists, necromancers, astrologers and clairvoyants, modern magic is purely entertainment for most of us.

Today, magic boils down to conjuring. And successful conjuring is all illusion. The success of the prestidigitator hangs on his sleight of hand, his ingenuity, his mechanical skills in creating "gimmicks" (devices that help him engineer an illusion) and his wit in distracting the audience at precisely the right moment in the pro-



ceedings. Besides that, it takes practice...practice...practice.

Great conjurers go back to prehistoric times. The Egyptian, Dedi, played the first royal command performance ever for Cheops, even before the great pyramids were built. In India, China and Europe, royalty was regularly en-

tertained with magic performances at court. But through the ages, for the most part, conjurers plied their trade on streets, in marketplaces, at fairs and circuses. It was not until the 18th century that the famous Italian practitioner, Giovanni Giuseppi Pinetta, elevated magic from a sidewalk entertainment to a theatrical art. With that, of course, it became necessary to lure audiences to the theatre by "advertising," and a whole genre of magic posters appeared.

It is an interesting commentary, that we can watch the same legendary feats of magic performed over and over again, with never-ending wonder and surprise, but the original posters for the performances are dated curiosities. If we saw them plastered around town these days, we would smile with benign indulgence at their naiveté. Though their charm and historic value make them collectors' items, they are a far cry from the aesthetics of modern graphic design.

Confronted with a collection of these old posters, designer Alan Peckolick wondered how he would handle such an assignment today. The next eight pages will tell you. He undertook to redesign, in a contemporary spirit, some of the old posters of great old master magicians. He did it for his own amusement, and also to share with readers of U&Ic. It should be no surprise to anyone that ITC typefaces were used throughout.

**A**

**lan Peckolick is our guest designer for the cover and color section of this issue of U&Ic.**

**A graduate of Pratt Institute in New York City, Peckolick started his design work as an art director for McCann-Erickson and Kenyon & Eckhardt, advertising agencies in New York. But he asserts his career as a graphic designer really began when he joined Herb Lubalin in his studio, first as an assistant and ten years later, in 1974, as a full partner. He is currently President and Creative Director of Lubalin, Peckolick Associates, Inc.**

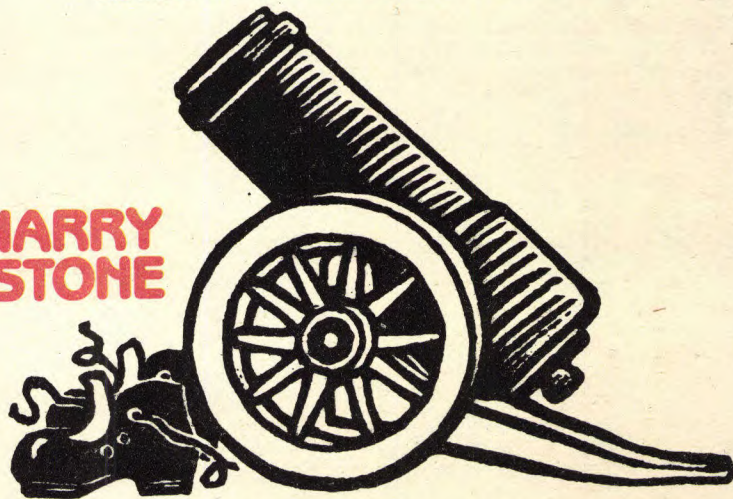
**His work has been rewarded with numerous medals, exhibitions and citations in professional journals in the United States and Japan. He is a frequent lecturer to professional organizations and has served as a judge for the American Institute of Graphic Arts, the New York Art Directors Club and the New York Type Directors Club. He is a member of all those organizations and an honorary member of the Art Directors Club of Bergen, Norway.**



# BLOWN TO OBLIVION.

**H**arry Blackstone, the flamboyant American magician, was born and started his career in Chicago. He was one of the few "greats" who began young enough, and lived long enough, to practice his art in every entertainment medium known so far. He played the old vaudeville circuit, stage shows in the great movie houses; he was the hero of a network radio show, appeared frequently on television and was even the subject of a Super Magician comic strip. **H**e practiced a variety of acts, from sleight of hand to death-defying spectacular stunts. Although he travelled with as many as ten assistants, he performed the most daring tricks himself. For one of these—his under-water escape from a sealed chest—he gave up smoking pipes, cigarettes, cigars, tobacco of all kinds, to increase his lung capacity. **H**is most aggressively daring feat was his "Blown to Oblivion" number. In this act, he had himself strapped to the mouth of a cannon by his bearded Indian assistant. The cannon was fired, a huge cloud of smoke billowed from its mouth accompanied by a roaring explosion. When the smoke cleared, Blackstone was out of sight. Then, to the relief and amazement of the hushed audience, the bearded assistant stepped forward, removed his disguise, and there stood the great Blackstone, himself. **I**t should be noted that Harry Blackstone was born in 1885 and died in 1965, of natural causes.

**HARRY  
BLACKSTONE**





HARRY HOUDINI

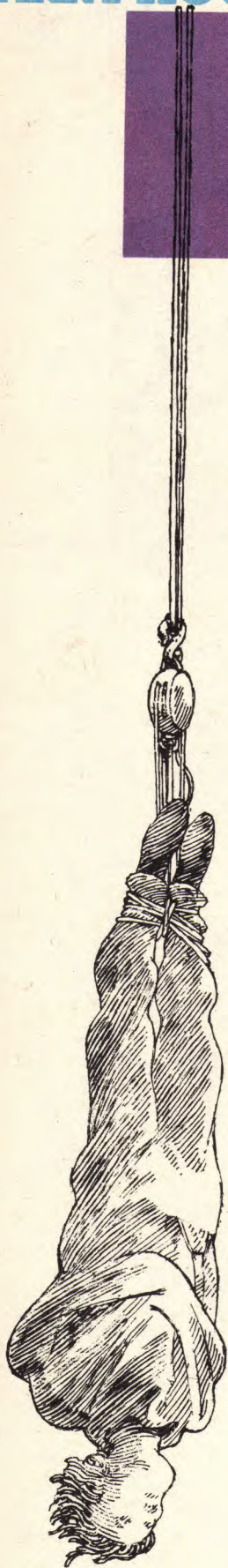
Harry Houdini's name is synonymous with magic, but he made his reputation as an escape artist. In manacles, he jumped from bridges, escaped submerged boxes and diving suits. Handcuffs, leg irons and padlocked jail cells could not hold him.

The idea for "Strait Jacket Escape" came when he visited a mental hospital with a doctor friend. But he added an additional fillip of excitement. He performed the stunt hanging upside down, suspended by a rope, several stories above the ground.

Houdini's escapes had nothing to do with illusion. It was all mental gymnastics and physical prowess. He studied locks and keys exhaustively, practiced swimming, diving and breath control, compulsively. In the "Strait Jacket Escape" he managed his release by holding his arms rigid while the sleeves were tied. The slack created, enabled him to work the jacket over his head, and then, with powerful fingers, he loosened the ties.

There was only one stunt Houdini did not survive. When a young visitor asked him if he could sustain a blow to his abdomen without injury, Houdini, the supreme egotist, assured him he could. Before the magician could brace his muscles for the punch, the young man delivered a fierce wallop, which ruptured Houdini's appendix. In a few days, the dreaded peritonitis set in. Harry Houdini's death came on Halloween, 1926, and ever since then, it has been recognized as National Magic Day in America.

# STRAIT JACKET ESCAPE







Of all the death defying stunts performed by magicians, the "Bullet Catch" by Chung Ling Soo was considered the most daring. In it, the great magician stood facing the audience, with a china plate clasped to his breast. An assistant facing him across the stage, fired at him with a musket. To convince the audience of the validity of the danger, the magician's wife circulated through the audience displaying the bullets that were then dropped into the chamber of the musket. The act had been performed hundreds of times.

But on the night of March 23, 1918, at Wood Green Empire Theatre in London, it was performed for the last time. There, before a packed house, when the musket was fired, the magician fell to the ground. By morning he was dead.

The rumors that surrounded his death never completely satisfied his loyal fans. Some thought he was depressed because of financial troubles and had engineered his own death. Others thought his wife was implicated in his demise, because though she was part of his act, she no longer shared his life; he had taken up with another woman.

Actually, an investigation by a ballistics expert solved the mystery

of his death and exposed the mechanics of his feat. The bullets that had been shown to the audience were dropped into a barrel of the musket that was sealed off at the mouth. Below the barrel, a trick cylinder had been screwed on, out of sight of the audience. Into this cylinder, the magician poured gunpowder which ignited and made the blast that sounded like a gunshot.

Unfortunately, over the years, one of the screws of the trick cylinder had worn loose, permitting some of the gun powder to infiltrate the main chamber. On the fatal night, when the powder ignited, it set off the bullet which exploded and went straight to the heart of the victim.

But the facts of Chung Ling Soo's life are even stranger than the facts of his death. This man who billed

himself as a Chinese conjurer, was actually William Ellsworth Robinson, born to Scottish parents in New York City on April 2, 1861. He started to practice magic at the age of 14, and by the time he was 26, he

**CHUNG LING SOO**

was well on his way to a professional career.

He appeared first under the assumed name of Achmed Ben Ali, supposedly to add a note of exoticism to his act. Robinson became very adept at imitating the feats of other noted performers, and at this time a certain Chinese conjurer, Ching Ling Foo, was much in demand in the United States and Europe. When an international vaudeville agent came up with the scheme of offering Robinson an engagement in Paris if he could duplicate Foo's performance, Robinson jumped at the opportunity. He promptly shaved his head, donned a false queue and an authentic Chinese costume, and changed his name to Chung Ling Soo, which he kept for the rest of his life.



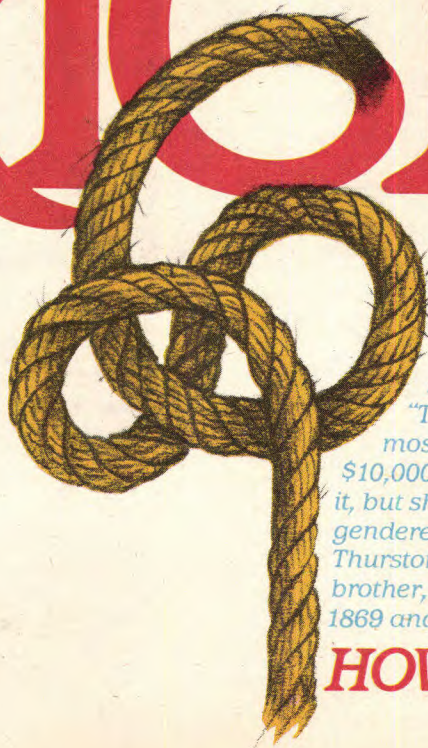


**Picture this:** A magician, a coil of rope, a ball and a small boy appear on stage. The magician ties one end of the rope to the ball and heaves it into space. The ball vanishes; the rope is pulled straight and stiff as a rod into the air; the boy climbs up the rope... up...up... up...and disappears.

The very first version of this trick was supposedly performed in the 14th century by a Chinese conjurer entertaining royalty in India. Variations of the illusion were mentioned in 1566 in Germany and in the 17th century in India. No doubt there have been other unrecorded performances. But in the 20th century, "The East Indian Rope Trick" is irrevocably linked with the great American magician, Howard Thurston.

Thurston, an eager fellow, not only pushed himself as a magician, he was an energetic showman as well. He com-

# EAST INDIAN ROPE TRICK



pleted an astounding repertoire of complex illusions—card tricks, levitations, appearances and disappearances, vivisections and hypnosis. It took 40 assistants and 3 railway cars of baggage to stage his show.

"The Indian Rope Trick" was probably his most celebrated and costly illusion. He spent \$10,000 (a veritable fortune in 1927) to engineer it, but showman that he was, the publicity it engendered proved worth the investment. Howard Thurston, not to be confused with his magician-brother, Harry, was born in Columbus, Ohio in 1869 and died in Miami Beach, Florida in 1936.

**HOWARD THURSTON**





If there is no honor among magicians, there are no copyright laws either. "The Lion's Bride," popularized by Carter The Great (born Charles Joseph Carter in Newcastle, Pennsylvania, 1874) was first introduced by The Great Lafayette (born Sigmund Newberger in Munich, 1872).

In any hands, "The Lion's Bride" was brilliant. The act was set in a circus cage. A lion paced menacingly, while circus performers entertained with juggling, fire-eating and acrobatic stunts. Suddenly, to the strains

# THE LION'S TRANSFORMATION BRIDE

of a wedding processional, a young woman in bridal regalia marched on stage and entered the cage. The lion roared; the lady screamed and, just as the animal was about to pounce, the skin burst open and the magician himself stepped out.

The lion-magician exchange took place while the audience was distracted by the bride's entrance. A revolving stage, screened-off but adjacent to the cage, scooped up the lion and deposited the magician in its place. As for the authentic roar, it was delivered on cue with the help of an authentic electric shock to the authentic lion.

**CHARLES  
JOSEPH  
CARTER**





# KING OF KINGS

NELSON  
DOWNS



**T**

Thomas Nelson Downs was born in Montour, Iowa,

March 26, 1867. Unlike many of his contemporaries who perfected a variety of feats for their repertoires, Downs concentrated on one specialty—manipulating coins. It is possible that his incredible digital dexterity was developed while he worked as a railroad ticket agent and telegrapher. Whatever the inspiration for his talent, by the time he was in his early 20's, he was earning a considerable income from his sleight of hand tricks. By the time he was 31, he was said to be the highest salaried variety hall performer in America.

In addition to his remarkable performances manipulating coins, he was also charming, clean-shaven, poised on stage and curly-haired—in short, an attraction in every sense of the word. He always received top billing in the United States and in variety theatres throughout Europe.

In his "Miser's Dream" feat, he "plucked" silver coins from out of thin air and dropped them into a hat. He invented a "Continuous Back and Front Palming of Coins." He also passed coins through his knees, swept them into piles and then made them disappear.

He was also the author of *Modern Coin Manipulation* and *The Art of Magic*. About the only trick Downs did not perfect with coins was turning quarters into dollars, a feat for which we'd all applaud him in these inflationary times.



# DAVID DEVANT

David Devant, the noted British illusionist, was born David Wighton on February 22, 1868. His early career in magic was practiced mostly in the provinces. But a demonstration of his "Artist's Dream" illusion, in which he brought a full length portrait of a lady to life, won him an engagement at the auspicious Egyptian Hall in London, and he was set for life. In addition to "Artist's Dream," he also perfected an illusion in which he exchanged a man for a woman in an on-stage closet and introduced his "Golliwog Ball"—a feat in which a ball rolled up and down an inclined plane without any visible motivating force.

But his greatest triumph was his "Vanishing Motorcycle and Rider" illusion. Actually, the idea was suggested to him by an admiring amateur conjurer, and Devant paid him ten pounds for the suggestion. But it took him months to perfect the illusion.

On stage, he mounted a packing case on a set of legs, 18 inches off the ground. The cyclist rode up a ramp into the packing case, and the door was promptly shut behind him. The entire crate was then lifted into the air by four ropes attached to its corners. In mid-air, the case shook violently, demonstrating the presence of the vibrating motor. Suddenly, the noise would stop, and the box would fall in pieces to the floor... the motorcycle and the rider, out of sight.

We are sorry to say there is no published explanation of this trick. You might think in terms of false bottoms, mirrors, trick doors or screens. Just keep in mind that it took Devant many months to conjure up this stunt; give yourself at least that long to solve the mystery.

Devant continued as a top performer until his early 50's, when a nervous disorder caused his hands to tremble and forced him into retirement. But he continued to write books, train conjurers and devise new illusions until the time of his death at the age of 73.

# VANISHING MOTOR- & CYCLE RIDER





# Mind Reading

Mentalists have long been known for their ingenious mind-reading schemes. Some provided subjects with wax-impregnated pads which revealed impressions of their writing... or swabbed envelopes with alcohol, making them translucent enough to read the messages sealed inside... or communicated with collaborators in precontrived code.

But not the great Dunninger. Without assistants or gimmicks, he divulged the thoughts of subjects flying overhead in planes, stowed underwater in submarines, floating aloft on the parachute jump at Coney Island. In his time, he read the minds of Theodore Roosevelt, Warren Harding and the Prince of Wales; flabbergasted the Vanderbilts, Tiffanys and Astors at private parties and, eventually, the world-at-large on radio and TV.

Joseph Dunninger died in 1975 without ever breathing a word about his telepathic technique, although he energetically exposed "mediums" and was drummed out of the National Conjurers Club for divulging other magicians' secrets.

**Joseph Dunninger**



## Skills for Hire\*



Diana Morales completes an airbrush illustration for a new line of Hallmark stationery.

### Portfolio, Then Graduate, Flies to Hallmark

KANSAS CITY, Mo.—“First I mailed them my portfolio, then they flew me in for an interview and dinner,” says Diana Morales, Visual Communication graduate of the Art Institute of Pittsburgh, about her experience with Hallmark Cards. “A few weeks later they called to say I was hired, flew me back, put me up in a hotel, and paid for all my moving expenses!” Diana, now a production artist for the company, particularly

enjoys working in airbrush and doing humorous illustrations and caricatures.

What originally attracted her to Hallmark was the attention and inspiration she received from Art Institute instructor Annette Burick, who once worked for the famous greeting card company. “My portfolio gave me confidence, too,” Diana says. “Hallmark told me it was among the most versatile they had seen.”

### Art Institute of Pittsburgh: Young and Dashing at Sixty

PITTSBURGH—The Institute is almost as old as commercial art itself. It was founded in 1921, when national advertising was in its infancy and great magazines began to flourish. Specific records are difficult to obtain, but the Art Institute of Pittsburgh, which celebrates its 60th anniversary this year, is possibly the oldest commercial art school in the United States.

From the start, the Art Institute's aim was to train people for responsible careers in art and design. In 1981, it is still dedicated to the same clear objective. It is

some of the best creative talent in advertising design, illustration and photography, the school maintains a direct line to the professional world. It also hosts some of the most distinguished practicing professionals in the country. A selection of recent visitors is pictured here.

This summer, the Institute has been proudly planning a suitable celebration for its anniversary. The festivities on November 19th and 20th will include an alumni art exhibit and open house, and conclude with a dinner, where Seymour Chwast, noted



Doug Johnson  
Illustrator

Cornell Capa  
Photographer

Seymour Chwast  
Designer/Illustrator

Brad Holland  
Illustrator

Brendan Gill  
New Yorker Editor



Bob Gill  
Designer



Wallace Jonason  
Interior Designer



Lou Meyers  
Cartoonist/Writer



Lou Dorfsman  
Vice President, CBS



Joe Eula  
Fashion Illustrator

Recent notable visitors at the Art Institute of Pittsburgh have included the communications professionals pictured above. During their visits, which may last from a day to an entire week, these “guest professors” give lectures and workshops, critique student work and meet with faculty.

a vibrant school, preparing thousands of students for positions of leadership and service, and its alumni are working in almost every state and in several foreign countries.

The Institute was the first to join The Design Schools, a group of six leading U.S. art schools. It is the biggest school in that group, with daytime enrollment approaching 2,000 students.

Programs of study concentrate on practical skills and concepts in Visual Communication, Photography, Interior Design and Fashion Illustration. Graduates enter the job market ready and able to work productively and creatively.

The faculty is comprised of teachers who are active in their fields. By calling upon

designer and co-founder of Push Pin Studios, will be the guest of honor. Chwast will give a colorful retrospective slide presentation about Push Pin, whose illustration and design have probably been the most innovative in the country.

The Art Institute invites all alumni to enjoy the shop talk, socializing, programs and dinner in Pittsburgh. If you're an alumnus and haven't heard from the school, please phone toll free, 800-245-0660, for information and reservations. (Pittsburgh residents, call 263-6600). Or, write Kay Zezza, Art Institute of Pittsburgh, 526 Penn Avenue, Pittsburgh, PA 15222. Even if you can't attend the anniversary celebration, please call the school, and let them know where you are and what you're doing.

## \*The Design Schools

Art Institute of Atlanta  
Art Institute of Fort Lauderdale  
Art Institute of Houston  
Art Institute of Philadelphia  
Art Institute of Pittsburgh  
Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and film makers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

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Edward A. Hamilton, Design Director  
The Design Schools  
Pan Am Building, Suite 256, East Mezzanine  
200 Park Avenue, New York, N.Y. 10166

17

- I would like to know more about The Design Schools graduates. Please send me your free booklet “Design Graduates at Work.”
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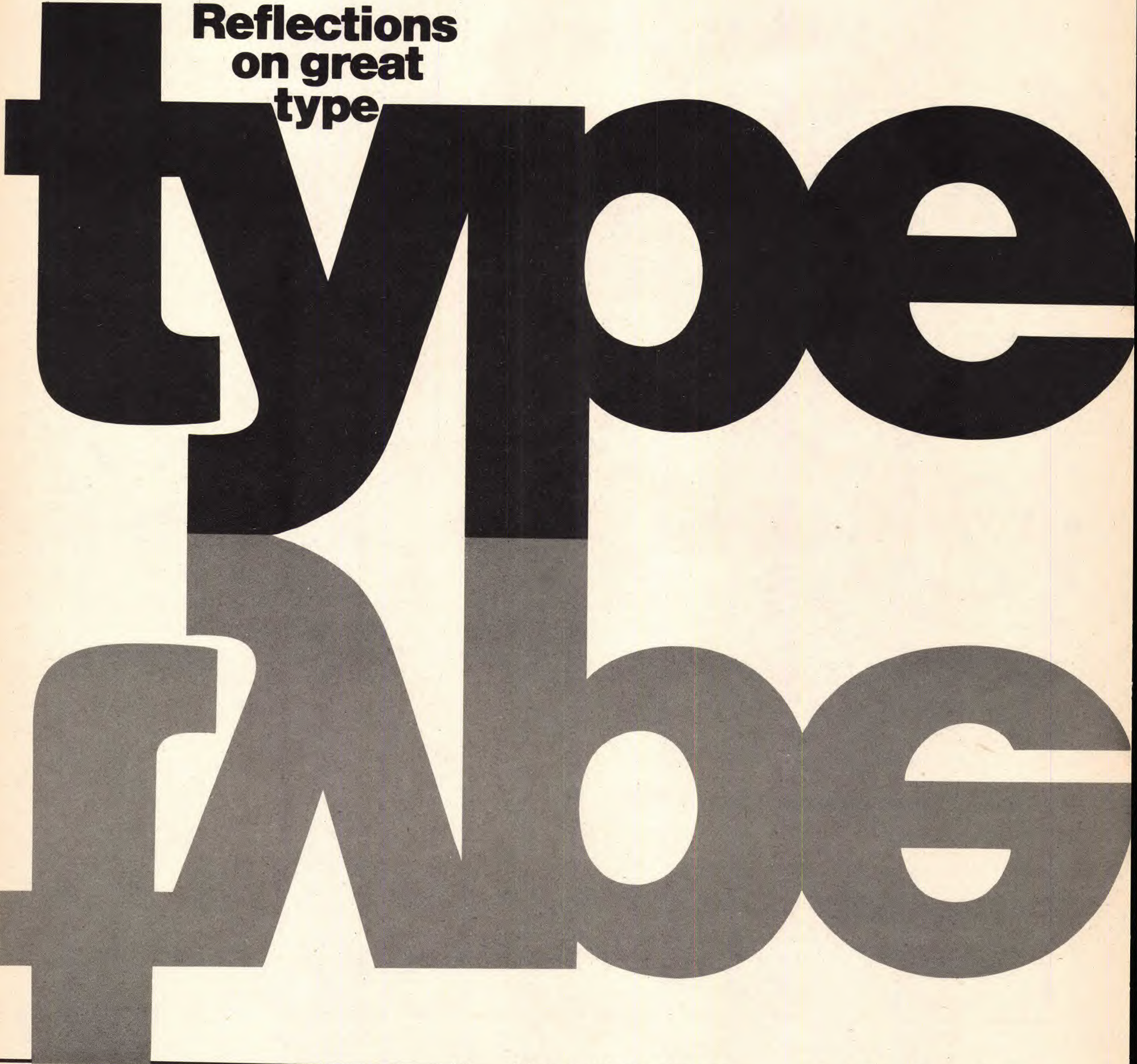
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# Reflections on great type



**“Types have always reflected the taste or feeling of their time.”**

Theodore L. DeVinne (1828-1914)

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We agree with Mr. DeVinne. But we've taken the thought one step further: Type should always reflect the taste or feeling of the job you're designing.

That's why we've designed more than 600 typefaces for you to choose from. With this variety, you'll be able to find the type styles that enhance the spirit of your message.

And we're always working on new designs. For example, Mr. DeVinne's quote has been set in ITC Barcelona Bold, the newest ITC typeface in our library.

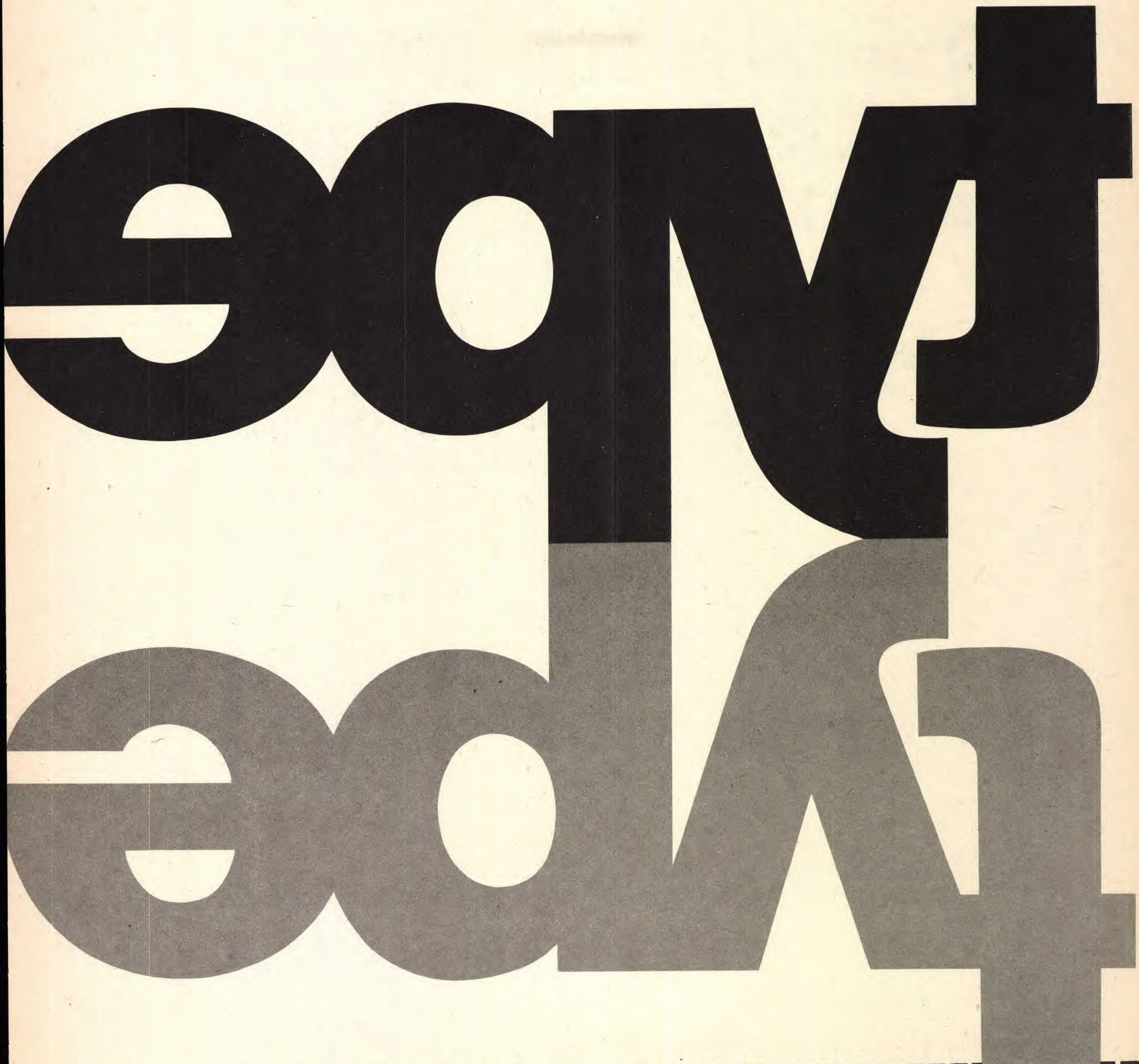
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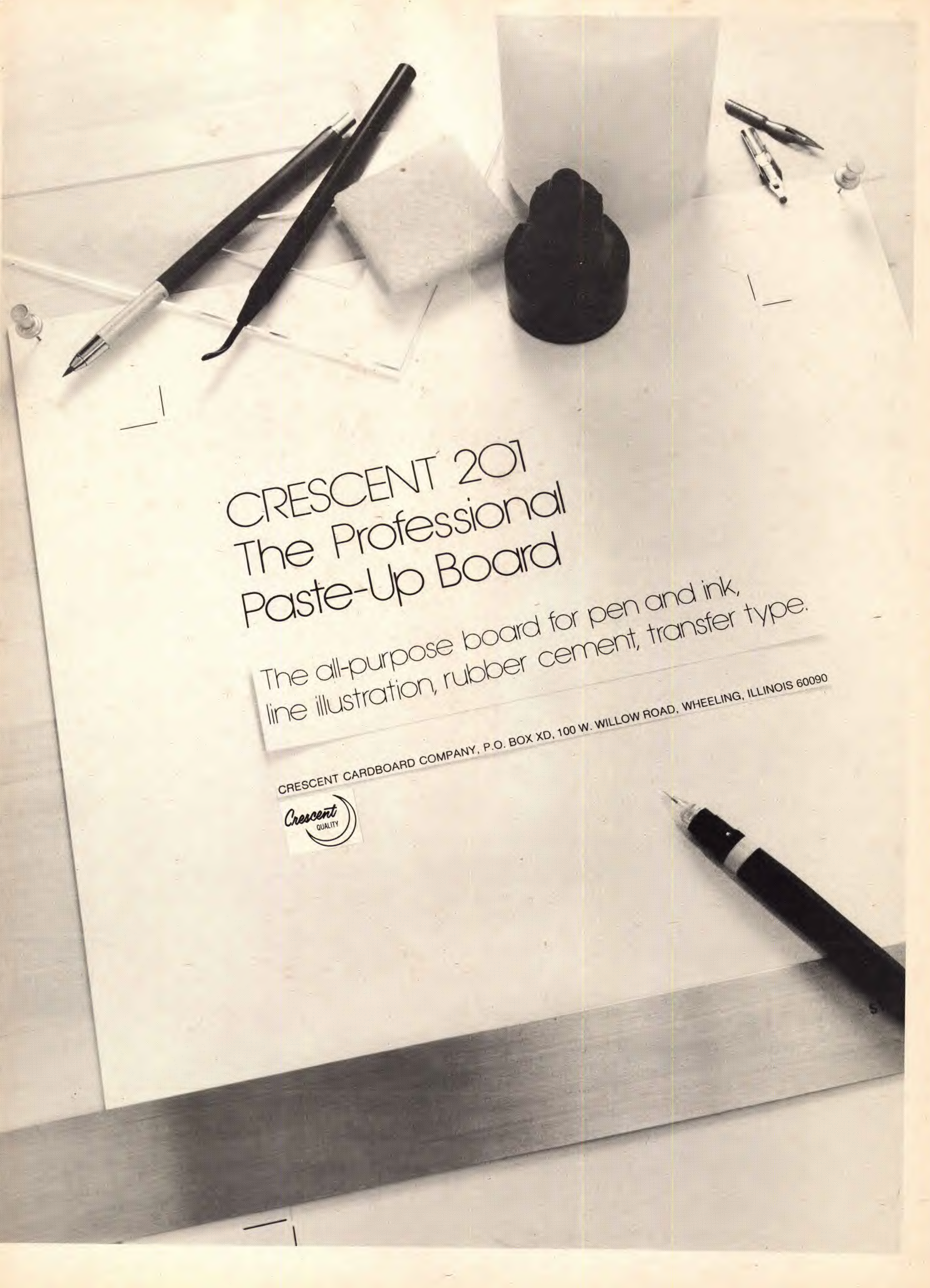




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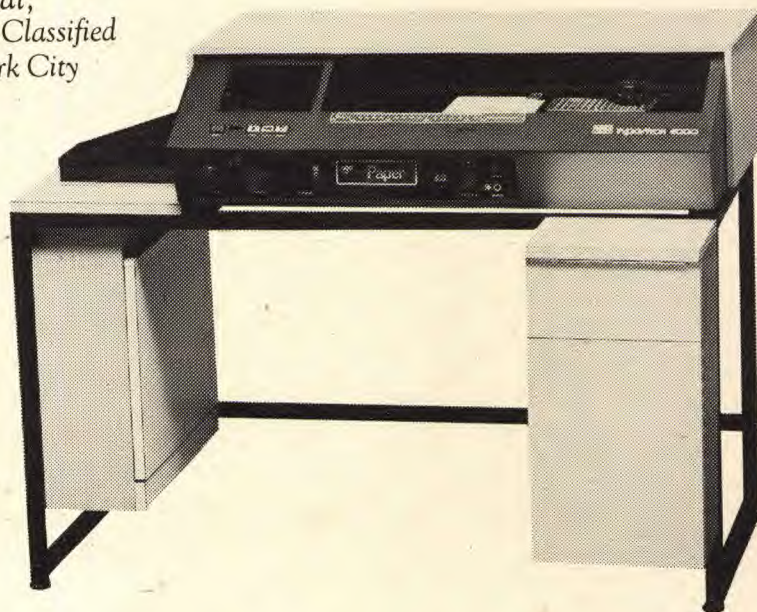
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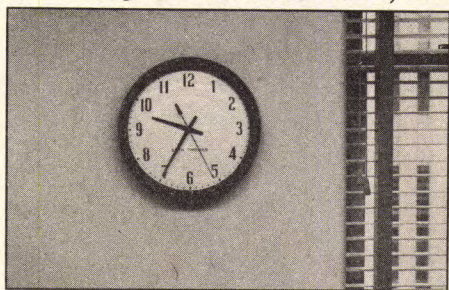
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Syracuse (315) 437-1101

Word Management Corp./  
Typography Services  
Albany (518) 482-8650

#### Ohio

Advertype Inc.  
Cleveland (216) 241-2274  
Bohme & Blinkmann, Inc.  
Cleveland (216) 621-5388  
Typo-Set  
Cincinnati (513) 751-5116

#### Oklahoma

Alphasource, Inc.  
Oklahoma City (405) 521-0310  
ED-BE Incorporated  
Oklahoma City (405) 943-2391

#### Pennsylvania

Armstrong Inc.  
Philadelphia (215) 574-8600  
Estelle Bair  
Blue Bell (215) 542-7790  
Headliners of Pittsburgh  
Pittsburgh (412) 391-3778  
Leon Segal Typesetting  
Philadelphia (215) 236-5585  
Stallone Typography Service Inc.  
Philadelphia (215) 568-6310

#### South Carolina

D G & F Typography  
Columbia (803) 799-9140

#### Tennessee

Graphic Arts Associates, Inc.  
Memphis (901) 345-8973  
House of Typography, Inc.  
Memphis (901) 726-6961  
Lettergraphics Memphis  
Memphis (901) 458-4584

#### Texas

Candlelight Type Print Corp.  
Austin (512) 476-0732

#### Virginia

Riddick Advertising Art  
Richmond (804) 270-1811

#### Washington

Western Typographers Inc.  
Seattle (206) 624-3642

#### Wisconsin

Peter A. Altenhofen Typographers  
Milwaukee (414) 352-3590  
Graphic Composition, Inc.  
Menasha (414) 739-3152  
Zahn-Klicka-Hill Typographers Inc.  
Milwaukee (414) 276-0136

#### Canada

##### Alberta

Duffoto Process Co. Ltd.  
Calgary (403) 263-7160

##### Manitoba

B/W Type Service Ltd.  
Winnipeg (204) 947-0538

##### Ontario

Adtype Toronto Ltd.  
Toronto (416) 968-7778  
Alpha Graphics Ltd.  
Toronto (416) 961-5600  
Calum Composition Ltd.  
London (519) 686-9771  
Canadian Composition  
Toronto (416) 863-0742  
M & H Typography Ltd. (Tor.)  
Toronto (416) 922-3194

MonoLino Typesetting Co Ltd.  
Toronto (416) 537-2401

Protype  
Toronto (416) 482-2599  
Techni-Process Ltd.  
Toronto (416) 363-2493

#### Quebec

Gravel Photographeur Inc.  
Quebec (418) 683-1501  
M & H Typography, Ltd. (Mont.)  
Montreal (514) 866-6736  
TypoGraphica 2000 Inc.  
Montreal (514) 933-3315

#### Europe

##### Austria

Grafostil GesmbH  
Wien 222-55-4628

##### Belgium

Graphiproduction  
Brussels 640-25-53  
Graphiservice SPRL  
Brussels 538-02-21

##### Denmark

Everts Alfabet  
Copenhagen 1-116320

##### France

Typogagar  
Paris 229-19-90

##### Netherlands

Ploeger Lettering BV  
Amsterdam 020-276451

##### United Kingdom

Apex Photosetting Ltd.  
London 01-837-9369  
Artwork Composition  
Birmingham 021-643-0946  
De Sa Graphics, Nunhead  
London 01-639-2828  
Headliners (UK) Ltd.  
London 01-580-7045  
Heavyweight Graphics  
London 01-388-5451  
Image Communications Ltd.  
London 01-580-7017  
Letterform Ltd.  
London 01-437-3912  
Libra Press  
London 01-928-7081  
Modern Text Typesetting  
Prittlewell  
Essex 0702-45195  
Progress Filmsetting Ltd.  
London 01-729-5000  
PRT Offset  
London 01-607-7535  
Sans Serif Ltd., Deritend  
Birmingham 021-773-8466  
Studio Press (Birmingham) Ltd.  
Birmingham 021-359-3151  
Swan Press  
London 01-278-7961  
The Setting Room  
Tonbridge Wells  
Kent 0892-39625

#### ... Orient

##### Japan

Tyro Inc.  
Tokyo (03) 716-0131

And more to come!



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Paramus, N.J. 07652



BOB COOPER



# WHO WHAT WHEN WHERE

**WHO:** The Type Directors Club (TDC), an international membership organization of those designing, specifying, or using type.

**WHAT:** This is an open call for entries in the 28th Annual TDC Exhibition of type in use—examples of typographic excellence chosen from several thousand entries submitted, judged by a select panel and later published as "Typography 3."

**WHEN:** Entries of 1981 work submitted for judging by February 1, 1982 will be judged later that month. Those who submitted material selected will be notified in March.

**WHERE:** Entries must be delivered in New York for judging. Selected material will be shown at the TDC Annual Exhibition in New York in June and subsequently in Europe, Japan, and major cities of the USA.

**YOU ARE CORDIALLY** invited to participate in TDC-28/Typography 3. Here in outline are the essential details and requirements for entry and necessary entry form. The form may be reproduced for multiple entries.

Pieces selected by the Judges will receive certificates of "Typographic Excellence." That accolade rewards all selections—there are no ribbons, no medals and no bests. As always the full panel of judges will view each piece. TDC Certification is not limited by category, quota nor geography. Design, paper and print, while factors, prime and ultimate criterion is effective use of type, calligraphy and letterforms.

Review your current files and submit your best 1981 work. Let it be evaluated with the best submitted by your peers.

**ELIGIBILITY AND DEFINITION:** Typographic material completed in 1981 may be submitted by anyone directly or indirectly associated with the work. Any graphic display which in itself is evidence of the selective use of letterforms is eligible. While the actual piece or a satisfactory photograph (i.e., print) is acceptable, transparencies are *not* acceptable for judging. *No material can be returned.*

**ENTRY FEE & HANGING FEE:** The fee per entry is \$6.00 U.S. Each unit of an advertising campaign is judged separately, and these should be considered individual entries. However, a complete stationery set (letterhead, envelope, business card, invoice, etc.) is considered to be a single entry. If an entry is selected for exhibition and certificate award, there will be a hanging fee of \$50.00 U.S. Fees for all foreign entries, except Canadian are reduced by one-half. All such fees must be in U.S. dollars, payable in New York.

**CREDITS:** Necessary credits will be requested from the submitters of selected entries. These credits will also comprise the text of "Typography 3", the Annual of the exhibit, published by Watson-Guptill Publications. Submitters of the selected pieces will be asked to supply four additional copies of these entries for traveling exhibits to Europe, Asia and throughout the U.S.A.

**JUDGES:** TDC Judges are not selected casually. A studied effort is made by the Club's Board of Governors to enlist a group which, when taken collectively

represents a cross section of the graphic arts community.

**PREPARATION & SHIPPING:** A completed entry package must be attached to the back of each entry. These should be easily removable as they are detached prior to the judging. For additional blanks use a copying machine. All entries, together with entry fee should be carefully packaged and sent to:

TYPOGRAPHY 3/TYPE DIRECTORS CLUB  
c/o AD AGENCIES/HEADLINERS  
216 EAST 45th STREET, NEW YORK, NY 10017, USA

If more than one package is shipped, the outside wrapping of each package should so indicate (i.e., 1 of 2, 2 of 2). Fees in U.S. dollars payable to TDC should be enclosed with the entry. Packages must be *delivered* to the above address **PREPAID**. Foreign shippers should mark package "Material for Contest Entry. No commercial value." Packages so marked will normally be passed by U.S. Customs. No provision will be made by TDC for U.S. Customs or airport pickup.

**DEADLINE:** Entries must be received no later than Monday, Feb. 1, 1982.

TDC-28—Concept and Design: Lucy Tuttle, TDC-Device: Freeman Crow, General Chairman: Klaus Schmidt, Coordinator: Jerry Singleton. Typography: Pastore DePamphilis Rampone.

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## TDC ENTRY FORM WITH FEE

← PLEASE ATTACH AT THIS SIDE ONLY!  
Label must be REMOVED prior to judging!

Title of entry \_\_\_\_\_

Mail to: Typography 3/Type Directors Club  
c/o Ad Agencies/Headliners  
216 East 45 Street  
New York, NY 10017 USA

If notified of acceptance, I will supply production credits.

I affirm that this material was produced during the calendar year 1981 and grant permission for its reproduction in an exhibit annual and publications reporting the Exhibition.

An entry fee of \$6.00 US per piece is enclosed  
(See fees above.)

SIGNATURE \_\_\_\_\_

DO NOT FASTEN ALONG THIS EDGE

Title of entry \_\_\_\_\_

Submitted by \_\_\_\_\_

Phone \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_



# Mergenthaler Linotype has a name for people who insist on Original typeface designs. We call them LetterLovers.

**There are LetterLovers who buy type and those who set it.**  
LetterLovers who buy it only buy it from people who set the original, authentic design for every typeface.  
LetterLovers who set type only buy fonts made from original typeface designs.  
Not copies or near-misses.  
A more comprehensive selection of original typefaces.  
LetterLovers insist on original typeface designs.

And since no manufacturer has made it easier for LetterLovers who own our designs than Mergenthaler, more often than not, LetterLovers insist on Mergenthaler equipment.  
Recently Mergenthaler has made it easier for LetterLovers who own our Linotron 202 typesetter to own every typeface in the world's most comprehensive and respected digital library. The over 1,000 original and licensed designs from the Mergenthaler, Linotype, Stempel, Haas collection.

"We sell them the entire collection in a dramatically discounted package called 'LetterLove.'  
That means specifiers can now get every quality typeface from any type house with LetterLove. At the time U&Lc went to press, the type houses listed below had formally declared their LetterLove.  
Of course, you can also order any of our faces from any type house that uses our Linotron 202 or V-I-P typesetters. They all have access to our entire library within 48 hours. To get in touch with them, just call our toll-free number shown below.  
The point is, when you call a LetterLove you get all the world's most respected typefaces. And you get some of the world's most respected typographers."

- Typographic House, 63 Melcher Street, **Boston, Massachusetts**, 02210, (617) 482-1719
- D.N.H. Typesetting, Inc, 215 First Street, **Cambridge, Massachusetts**, 02142, (617) 354-1991
- Jandon Graphics, Inc, 2855 West Nelson, **Chicago, Illinois**, 60618, (312) 463-0847
- Clarinda Company, 220 North First Street, **Crystal Lake, Illinois**, 60014, (815) 459-8520
- Black Dot, Inc, 6115 Official Road, **Dallas, Texas**, 75222, (214) 363-5600
- Jaggars-Chiles-Stovall, Inc, 5531 East University Boulevard, **Hamden, Connecticut**, 06830, (203) 622-9301
- Centennial Graphics, Inc, 210 North State Street, **Greenwich, Connecticut**, 06830, (203) 622-9301
- Set To Fit, Inc, 200 Pemberwick Road, **Hicksville, New York**, 11801, (516) 931-2282
- Southern New England Typographic Service, Inc, 6 Burns Ave., **Hicksville, New York**, 11801, (516) 931-2282
- Island Typographers, Inc, 25 West 43rd Street, **Hicksville, New York**, 11801, (516) 931-2282
- Triu Font Typographers, Inc, 2115 Dixwell Avenue, **Hicksville, New York**, 11801, (516) 931-2282
- Encom Graphics, Inc, 7070 Empire Central, **Houston, Texas**, 77007, (713) 861-2290
- Typografiks, Inc, 111 East McCarty, **Houston, Texas**, 77007, (713) 861-2290
- Weimer Typesetting Co, Inc, 111 East McCarty, **Houston, Texas**, 77007, (713) 861-2290
- Birmy Photo-Engraving, 150 Lauman, **Indianapolis, Indiana**, 46225, (317) 635-4487
- D8TATEXT+, Central Mall, **Indianapolis, Indiana**, 46225, (317) 635-4487
- Frank's Type, Inc, 935F Sierravista, **Mountain View, California**, 94043, (415) 961-0123
- Innovative Graphics International Ltd, 160 5th Avenue, **New York, New York**, 10010, (212) 243-0404
- Maxwell Photographics, Inc, 53 West 36th Street, **New York, New York**, 10018, (212) 594-0505
- Photogenic Graphics, Inc, 116 West 32nd Street, **New York, New York**, 10001, (212) 244-0600
- Saxon Graphics, Inc, 25 West 43rd Street, **New York, New York**, 10036, (212) 869-8032
- Topel Typographic Corp/TTC, 27 West 24th Street, **New York, New York**, 10010, (212) 924-4180
- TypoGraphics Communication, Inc, 305 East 46th Street, **New York, New York**, 10017, (212) 754-9500
- TypoGraphics, Inc, 2602 East Livingston Street, **Orlando, Florida**, 32803, (305) 896-2696
- Waldman Graphics, Inc, 9100 Pennsawken Highway, **Pennsawken, New Jersey**, 08110, (609) 662-9111
- Nassau Typographers, Inc, 111 Express Street, **Plainville, New York**, 10570, (914) 433-0100
- Lettra Graphics, Inc, 364 Manville Road, **Pleasantville, New York**, 10570, (914) 433-0100
- American Composition of Toledo, 1445 North Summit Street, **Toledo, Ohio**, 43606, (419) 255-1250
- York Graphics Services, Inc, 3600 West Market Street, **York, Pennsylvania**, 17404, (717) 792-3551

**LetterLove is sweeping the country.  
For the names of the newest  
LetterLovers call,  
toll-free 800-645-5764,**  
in New York State, 800-832-5288.



**When a type house always has the face you want, it can only be one thing. It must be LetterLove.**

**How often has this happened to you?**

- You find yourself with a special project that cries out for a special typeface. One with character. Or a unique tone of voice.
- You want to work with your favorite type house because they know the special touches. They'll work with you to make it "sing."
- You call them, ask if they have your chosen face and hold your breath. No. They don't have it. Sorry.

So you either try a few other houses you're not crazy about. Or you settle for another typeface. This little drama is played out hundreds of times every day. That adds up to thousands of creative compromises. And that, we all agree, is a pity.

**Well, no more. From now on, type specifiers who know exactly what they want know exactly where to get it. From a LetterLove type house.**

**Are you a Letterlover? One thing only: they just plain love type.**

**Every stroke, serif and ascender. LetterLove. Now and forever.**

**What makes them different?**

Some LetterLovers set type. When they see a beautiful new face they simply must have it. So Mergenthaler Linotype has made it possible for them to have them all. Then, of course, there are the LetterLovers at Mergenthaler Linotype. For almost 100 years, our labor of LetterLove has been to collect all the world's great typefaces. To commission original design of our own. And make machines that treat them with respect. Digital technology has progressed to the point where now we can make one of our favorite dreams come true. We can throw open the doors to our entire type library. And invite our good friends, the LetterLovers, to come in and browse around.

**We invite you to fall in LetterLove.** We at Mergenthaler Linotype welcome all our new LetterLove type houses and those to come. We invite you, the specifier, to join us, too. Our library is now yours. Come in and use it. Because from now on, if you love type, you can always get what you want. All you need is LetterLove.

**Only from Mergenthaler, Linotype, Stempel, Haas**

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# Presenting 20 new ways to express your LetterLove. The first- quarter typeface releases from Mergenthaler.

Linotype adds to its type library. We introduce our new faces on these pages with settings and a little background on each.

In honor of LetterLovers everywhere, we've chosen Shakespeare's sonnets for our sample settings.

## Now, about the new faces.

Among all the people who love type, there are none more passionate than those who design the letters themselves. And the three men who have designed our new text faces are certainly no exception. Romic was drawn by the star designer from Letraset in Europe, Colin Brignall. This handsome face of uncertain parentage is immensely popular in Europe. So popular, in fact, our Stempel foundry acquired it. Now we've brought it to the States. With Romic from Mergenthaler Linotype you can have it both ways. In Letraset transfer lettering and perfectly matching photocomp.

**ten**  
**five**  
**one**  
**one**  
**one**

Text is typeset in Romic Light with Light Italic typeface. Display is typeset in Mr. Big and Alpine.

**ten**  
**ten**  
**one**  
**one**  
**one**

XXIII

As an unperfect actor on the stage,  
Who with his fear is put besides his part,  
Whose strength's abundance weakens his own heart,  
So I, for fear of trust, forget to say  
The perfect ceremony of love's rite,  
And in mine own love's strength seem to decay,  
O'ercharged with burden of mine own love's might,  
Who plead for love and look for recompense  
More than that tongue that more hath more express'd,  
**O, learn to read what silent love hath writ:**  
**To hear with eyes belongs to love's fine wit.**

Text is typeset in Romic Light Italic and Extra Bold typeface. Display is typeset in Trooper Extra Bold and Bold.



Our second new face is the work of one of the world's most demanding type designers, Gunter Gerhard Lange. Called Concorde, it's an admirably updated treatment of a traditional old style design.

Concorde exhibits all the discipline and quality standards that the patriarch of Berthold typography brings to all his design work.

**hundred**  
**ten**  
**five**  
**one**

CXVI

Let me not to the marriage of true minds  
Which impediments. Love is not love  
Or bends with the remover to remove:  
O, no! it is an ever-fixed mark  
That looks on tempests and is never shaken;  
Whose worth's unknown, although his height be  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
*If this be error and upon me proved,  
I never writ, nor no man ever loved.*

Text is typeset in  
Concorde Roman and Italic typeface.  
Display is typeset in  
Bloc and Trooper Extra Bold.

**hundred**  
**ten**  
**ten**  
**five**  
**one**  
**one**

Our third new text release comes from Lucien Bernhard, one of the great German expressionist poster designers of the 1930s. Bernhard created his own letterforms for his starkly gorgeous posters and advertisements. Our new release, Bernhard Modern (1937), is definitely one of his finest.

CXXVII

In the old age black was not counted fair,  
Or if it were, it bore not beauty's name;  
But now is black beauty's successive heir,  
And beauty slander'd with a bastard shame:  
For since each hand hath put on nature's power,  
Fairing the foul with art's false borrow'd face,  
Sweet beauty hath no name, no holy bower,  
But is profaned, if not lives in disgrace.  
Therefore my mistress' brows are raven black,  
Her eyes so suited, and they mourners seem  
At such who, not born fair, no beauty lack,  
Slandering creation with a false esteem:  
**Yet so they mourn, becoming of their woe,  
That every tongue says beauty should look so.**

Text is typeset in  
Bernhard Modern and Bold typeface.  
Display is typeset in  
Charleston and Boutique.

**ten**  
**hundred**  
**one**

XCI

Some glory in their birth, some in their skill,  
Some in their wealth, some in their bodies' force,  
Some in their garments, though new-fangled ill,  
Some in their hawks and hounds, some in their horse;  
And every man hath his adjunct pleasure,  
Wherein it finds a joy above the rest:  
But these I better in one general best,  
All these I better in one general best:  
Thy love is better than high birth to me,  
Richer than wealth, prouder than garments' cost,  
Of more delight than hawks or horses be;  
And having thee, of all men's pride I boast:  
**Wretched in this alone, that thou mayst take  
All this away and me most wretched make.**

Text is typeset in  
Romic Medium and Bold typeface.  
Display is typeset in  
Allegro.

LXXIII

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou see'st the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire,  
Consumed with that which it must nourish'd by,  
**This thou perceivest, which makes thy love more  
strong,  
To love that well which thou must leave ere long.**

Text is typeset in  
Bernhard Modern Italic and Bold Italic typeface.  
Display is typeset in  
Trooper Bold and Black.

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Concorde, Bernhard Modern and Romic  
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Concorde  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Concorde Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Concorde Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Romic Light  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Romic Light Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Romic Medium  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Romic Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Romic Extra Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Bernhard Modern  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Bernhard Modern Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Bernhard Modern Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Bernhard Modern Bold Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Trooper Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Trooper Extra Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Trooper Black  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

For more information on where to specify the new faces for this quarter, call a LetterLovin' type specialist at Mergenthaler Linotype: 800-645-5764, in New York State: 800-832-5288, or write: Mergenthaler Linotype Company, Attn: Type Sales, 201 Old Country Road, Melville, New York 11747.

ITC Barcelona Book  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Book Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Medium  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Medium Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Bold  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Bold Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Heavy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

ITC Barcelona Heavy Italic  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Allegro  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890

Alpine  
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Bloc  
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Boutique  
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Charleston  
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Mr Big  
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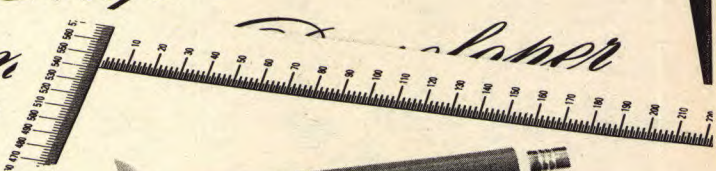
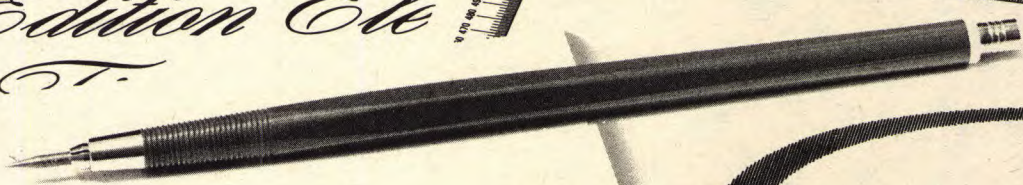
Remember. When it comes to type, you can always get what you want. All you need is LetterLove. Call 800-645-5764, in New York State, 800-832-5288.

Every typeface. Now and forever.  
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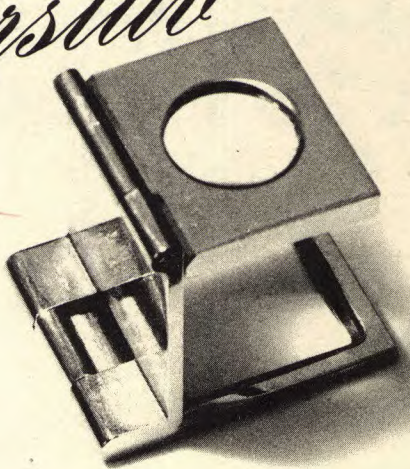
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 002 Bag Beam Bitumen  
 003 Calcium Cellulose Chip  
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 005 Earth Edition Ele  
 006 Fabris T.



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 016 Anglia light  
 017  
 018 A B C D E F G H  
 019 I J K L M N O P  
 020 Q R S T U V  
 021 W X Y Z

022 abcdefghijklmnopqrstuvwxyz

023 wayz



025 1 2 3 4 5 6 7 8 9 0  
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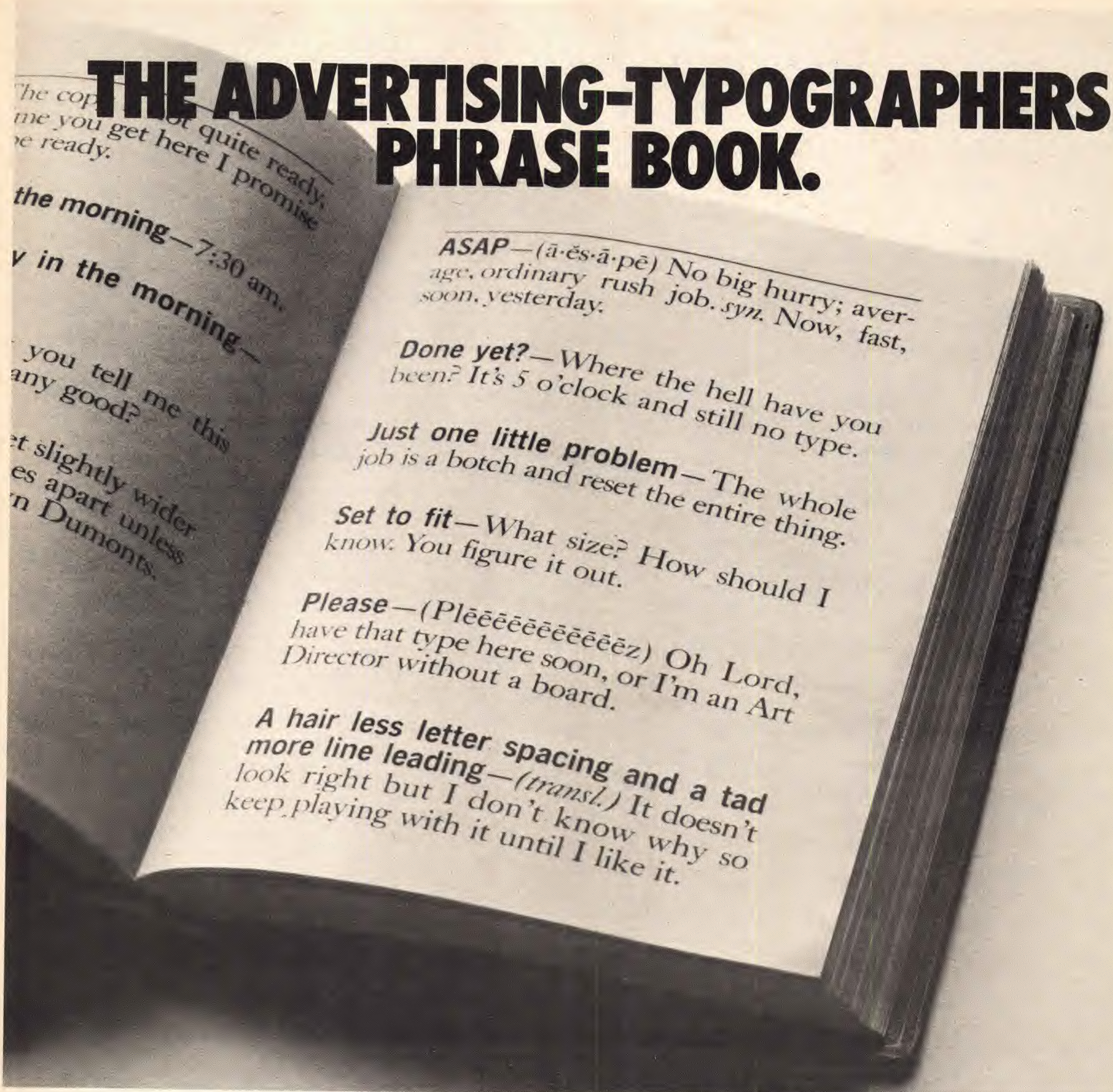
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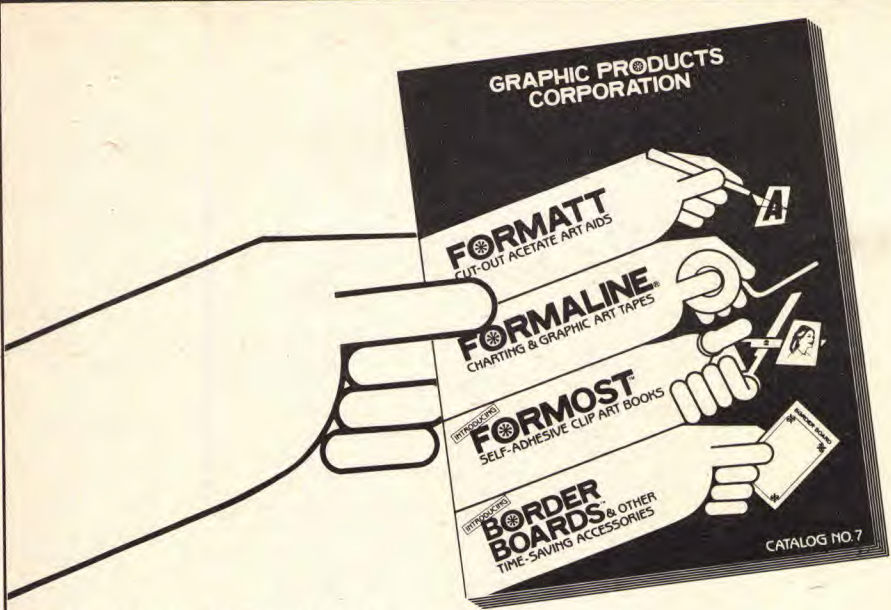
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# GRAPHIC PRODUCTS CORPORATION

PRESENTS

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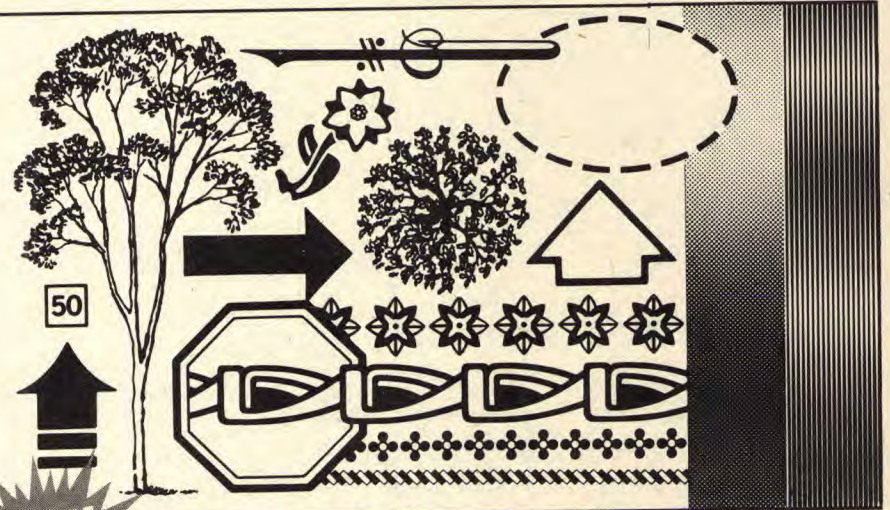
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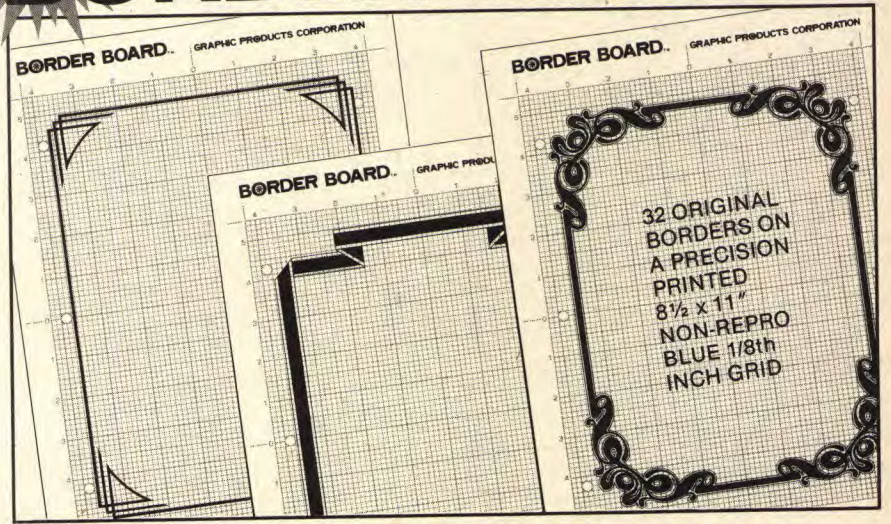
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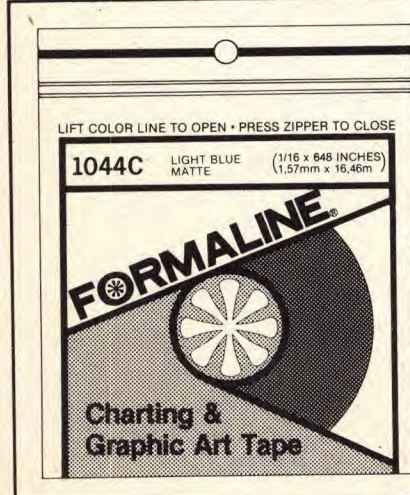
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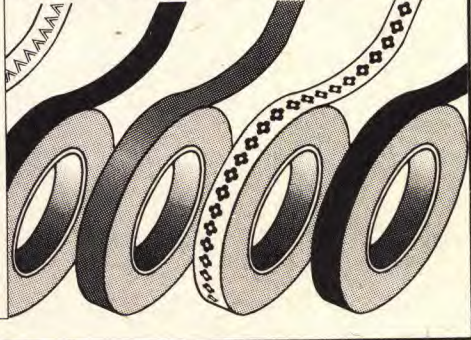
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TN 55 28625	Times New Roman



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fi fiffi

ffiffi

ffiffi

For many language requirements the diphthongs Æ, Œ, æ, œ are also provided for roman, italic and small caps.

Æ Œ Æ

æ œ

Æ Œ Æ

æ œ

ffi

#### FLOATING ACCENTS

For most of the European languages the necessary accents, punctuation and the dotless 'i' are included for both roman and italic. These are design related and software controlled to give you accurate and aesthetically pleasing results whether setting one line or one page.

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français

Español

für das  
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l'Université  
de Califonie

à l'avant scène

Ö

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ABCDE

FGHIJK

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YZ

DD

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1<sup>1</sup> 2<sup>2</sup> 3<sup>3</sup>

4<sup>4</sup> 5<sup>5</sup> 6<sup>6</sup>

7<sup>7</sup> 8<sup>8</sup> 9<sup>9</sup>

0<sup>0</sup>

1<sup>2</sup>

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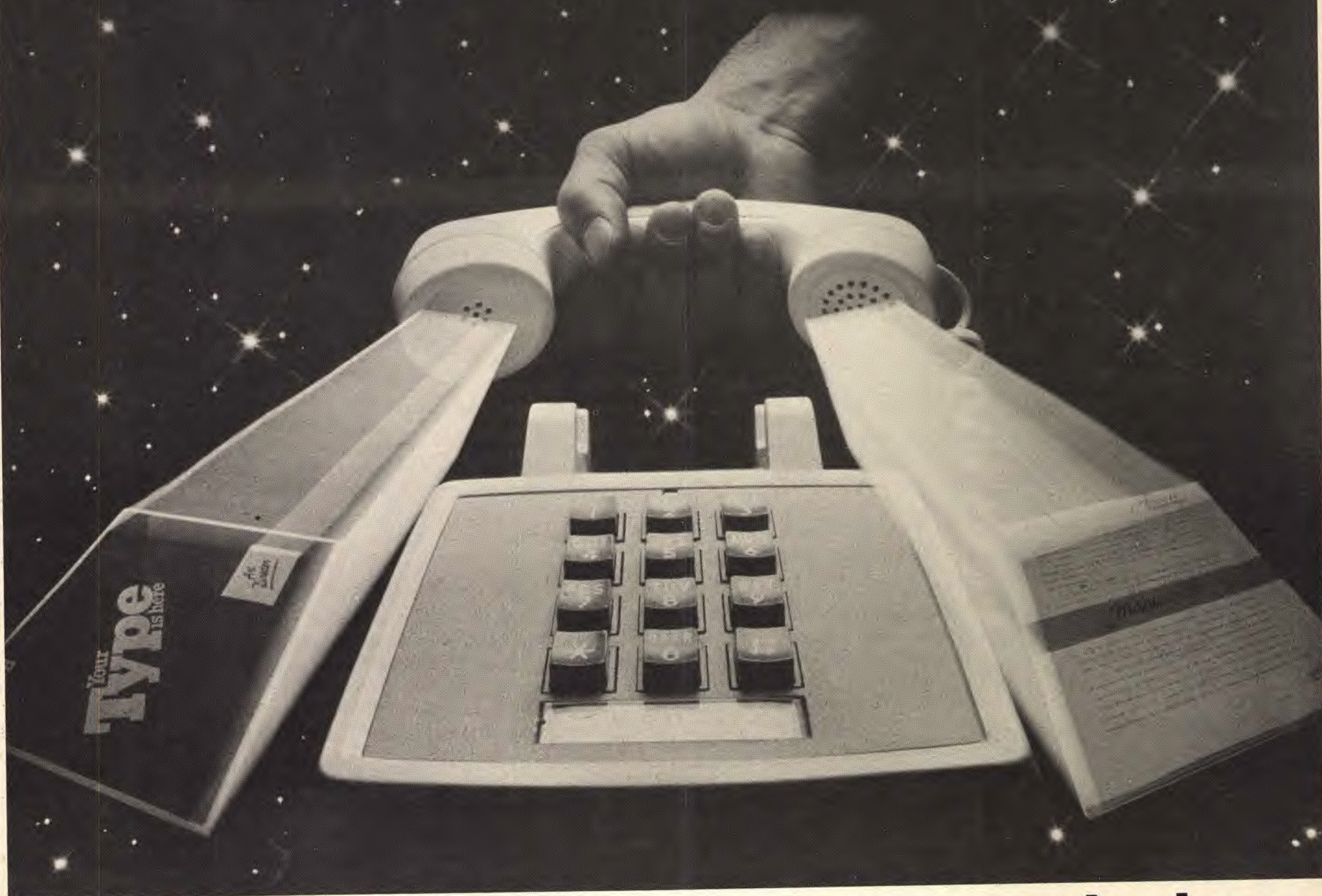
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23



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**æso**p

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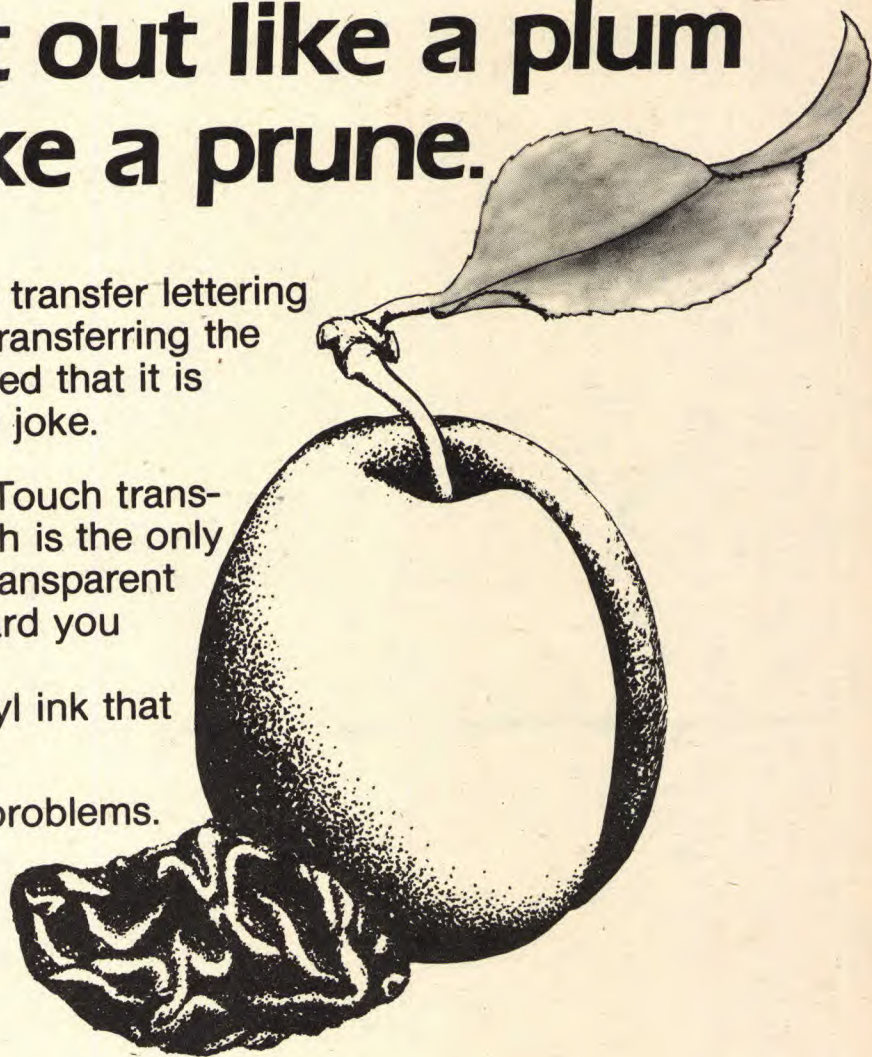
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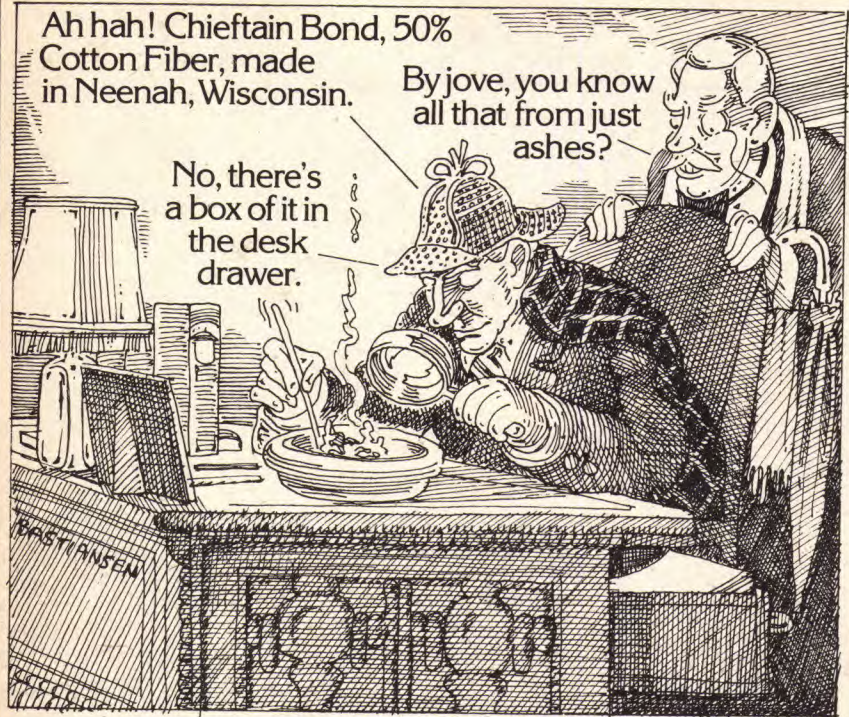
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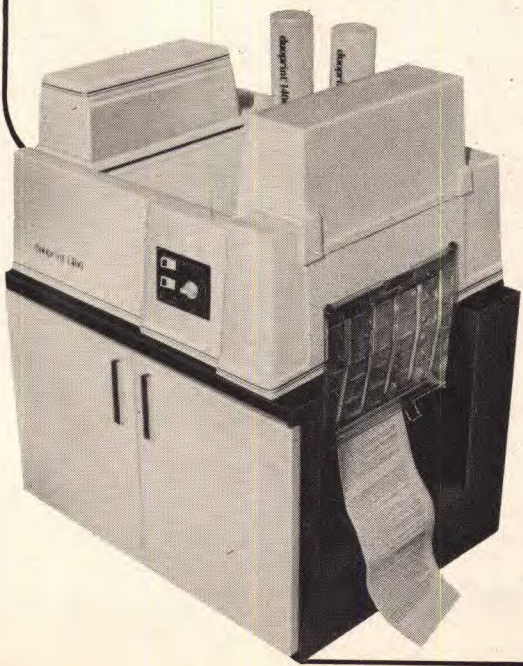
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"To succeed today, a graphic designer or art director must understand the melding of all phases of communications. He is a part of a total communications effort that starts, we hope, with a progressive client, an effective corporate image, and a knowledgeable product designer and ends in a consumer reaching into his pocket for money to buy that product. In between are the advertising copywriter, the art director, a packaging expert, point-of-sale and promotional people, and a dozen others. The problem has been that each person involved in the total communications effort thinks that his own thing is the key to marketing and selling that product. The "experts" within the communications pool just don't understand each other, and this causes a breakdown of communications between individuals who should not only have a thorough knowledge of each other's function but a respect for each other's contribution. Our success is due to the fact that we have made it our business to become knowledgeable in every area of communications. We know how important a good package design can be to the creators of effective advertising. If a stimulating ad gets a customer into a supermarket, a poorly designed package can quickly kill the sale no matter what the ad accomplished. And, conversely, a great package can make advertising look good. The day of specialists working in their vacuums is over. We predict that in ten years total communications teams within advertising agencies or retained by advertising agencies will take over all the functions—point of sale, display, packaging, product design, corporate design, architectural graphics, etc.—that were once farmed out to specialists and use their highly sophisticated methods to produce a much more effective marketing job for their customers. I have been doing a good deal of thinking about youth lately—youth in our business and youth as a consumer. I have reluctantly come to the conclusion that young designers today are so interested in getting rich quickly that they are not getting the background in all phases of communications and marketing, something that our field demands. On the other hand, youth represents a gigantic buying public. Young adults comprise 35% of our population. We have to design for people 25 years old and under to sell. These young people are sharp, better educated than any other generation in the history of man. They are changing all the rules for successful selling. Look at what's happened in the last several years to men's clothing in the automotive industry, and in the entertainment industry because of youth. Designers, too, must understand the changes that are taking place in society today and be able to respond creatively to them. We cannot settle for one font of wisdom just as we can't settle for one font of type. We must be creatures of the changing times. Communicators today are talking to themselves, holding monologues, when they should be holding dialogues. There is little room today for a narrow perspective on graphic design. In fact, design has been swallowed up by communications, and that's the world we are all working in today. The above statement and prediction were made by Herb Lubalin ten years ago, as president of the International Academy of Communicative Arts and Sciences. On Tuesday night, January 20, 1981, while the Reagan's gushed themselves up for the Inauguration Ball... while the hostages sweated out their tickets from Tehran... a few hundred fans, friends and family of Herb Lubalin tore themselves away from those TV spectacles to witness, in person, the presentation of the AIGA (American Institute of Graphic Arts) medal. For the Reagan's, the Inauguration Ball was a definite "first." For the hostages, that day in Iran was a merciful "last." But for Lubalin, the award for excellence in graphics was number 573. Herb has become something of a Pied Piper to the young and a leader among his peers. It is especially to the young designers and students that this profile is directed, to reveal that they are really no gods... no supermen... no lucky Larrys in this business. But once in a while a little guy comes along with a few extra creases in his brain (which makes him see things in a unique way) and with a prodigious appetite for work. The consensus is that Herb is small, lean, elfin, prematurely white-haired and deceptively silent. He's a bare 5 ft., 7 inches tall (he carries his head tucked into his shoulders, which robs him of an inch or two); he weighs in at less than 140 lbs. He doesn't really walk; he shuffles. He doesn't really talk; he grunts, snorts, clears his throat a lot and occasionally nods his head. He's a conscientiously casual dresser, concentrating on subtle, **cleans, greens, grays and earth tones, guided by either a rare color sense or his congenital color-blindness.** He's a sharp shot at tennis, skillful at ping-pong, a graceful swimmer, a smooth dancer, a reluctant walker—he does none of these things "briskly." He churns out mountains of work without ever looking ruffled, frantic or hurried. In fact, the only part of his body that really moves fast is his brain. It's clear, Lubalin's talent is unique. You can't learn it in school, from lectures, from texts or even by swallowing whole issues of U&Lc. He has a special knack for zooming in on a problem. He trims away the fat—the extraneous—and works out solutions that are succinct, witty and elegant. Though he has handled every design problem from letterheads to a loft interior, over the years he has been inextricably seduced by typography and letter forms. This man who hardly speaks is a language lover. There's nothing new about literary people playing with words that sound like what they mean, i.e., screech, scratch, grizzly, clang, whisper... but when Herb started to make words look like what they mean, it was the beginning of a whole new adventure in graphic design. His visualization of the word **Marriage**, with the double R's facing each other, his Mother & Child, with the ampersand and child nestled in the O, are the epitome of his wit. His solutions are so obviously right, they stun us. Herb is exasperating to people who produce work for him but never know what he thinks of their efforts. He is crushing to young designers and students who labor over a portfolio, seeking a serious critique, but hear only a few grunts, a mumble, and a snort or two. If only they knew that a grunt, a snort and a little nod of the head from Herb can be thunderous applause. He can be a joy to work for. He is explicit, decisive and not given to endless revises; but he is stubborn to the extreme; his tenacity has driven others to rage and resignation. As for his quick decisions, at least two now-famous graphic artists have the distinction of having been "fired" by Lubalin. People who know the meaning of "blocked" watch him work with envy and murder in their hearts. His powers of concentration are legendary. I've personally seen him—with tracing pad balanced on his knees, with football noises blasting from the TV set, with children wrestling underfoot, with food passing overhead—implicably reel off tissues with the regularity of copies shooting out of a word processor. Before the Giants have made a first down, he has 15 solutions to a graphic problem. And he has crumpled up more good ideas than most people produce in a lifetime of trying hard. He has no empathy for procrastinators, worriers or deliberators. What might be a "big deal" to the rest of us is a flash decision for him. Herb has bought houses, formed partnerships, entered into business ventures in less time than most people take to decide on a pair of shoes. That's unnerving. Expect no flood of compassion from him, not even a trickle, for your personal woes. You want to discuss a love affair, your children, your professional crises, your doubts, your fears, your psyche? Don't come to Herb. The whole Freudian mystique has passed him by. He has no use for psychology except, typographically, if it has terrific potential—those ascenders, descenders and o's! But Herb is exasperatingly consistent; he keeps his own personal traumas and tragedies firmly locked behind the sluice gates, top. Contrary to all that has been made of his silence at work and in his private world, Herb does talk. Dress him in a tuxedo, stand him before a microphone, he sharpens up his everyday's and d's and becomes a veritable Demosthenes—only funnier. Herb has lectured widely in the States, in Canada, Europe and Japan, informing and entertaining professionals and students with his devastating candor and humor. Or, if you should happen to touch on a topic that nettles him, he will open up and deliver a diatribe he's had stored up for months. In his work he is loose and open. He has no hokum-up philosophies, no rigid imperatives. But in personal matters, he's a crazy, aesthetic fanatic. He operates from a code of decency few people understand. He was an "equal-opportunity-employer" long before those words were invented. He hired women designers, artists and administrators before any one of them had her consciousness raised. He initiated the M.S. section of U&Lc as a showcase for women in graphics. But don't, unless you enjoy severe indigestion, get him started on Women's Lib in the midst of a nice quiet dinner. To sum up, Herb Lubalin is: a brilliant communicator and non-communicative... an iconoclast and a classicist... esoteric and earthy... upright and casual... worldly and provincial... turned off and turned on... unyielding and a pushover... embarrassed by small talk and poised on the podium... a lousy conversationalist and a great fishing partner... completely unpretentious... fiercely ethical... fiercely competitive... expensive... expansive... exasperating... stimulating... concerned... a pleasure to work with... laconic... left-handed... funny... and lovable.

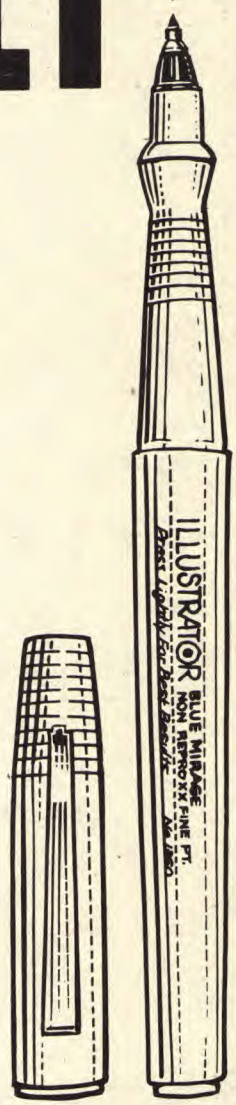


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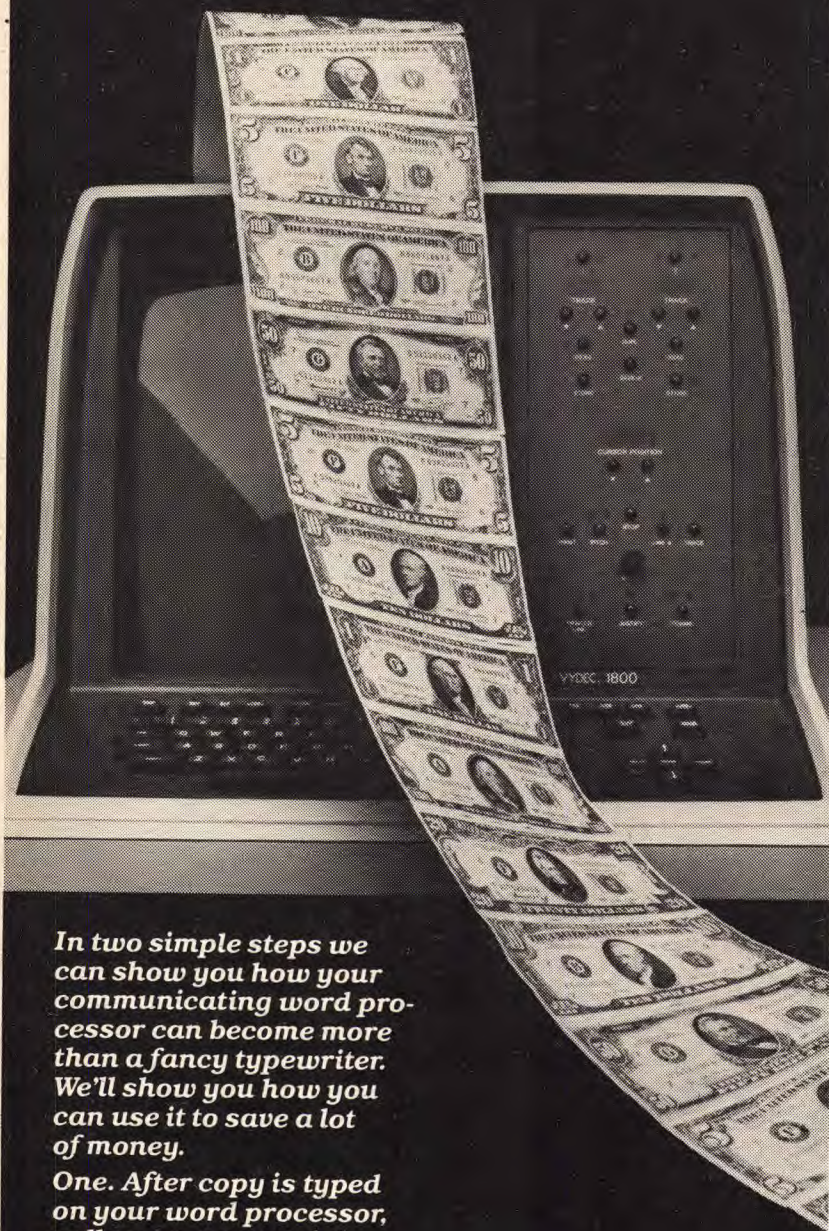
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### Reference Material

An up-to-date file of manufacturers' type specimen material and product literature is kept at the ITC Center. Also on file are key publications in graphic arts and graphic design (Graphis, Print, Seybold Report, Seybold Word Processing Report, CA and others). This collection is available for use by appointment only.\*

### Movies and Video

The following films are currently available for viewing at the ITC Center.

#### The Art of Hermann Zapf

Calligrapher Hermann Zapf demonstrates his craft (22 minutes, from Hallmark Cards, Inc.).

#### Calder's Little Circus

Alexander Calder's wire sculpture circus in action (19 minutes, from Pathe Cinema).

#### Goodbye Gutenberg

The history and future of printing, word processing and electronic communications (87 minutes, from BBC and WNET New York).

#### R.O. Blechman

Commercials and short films by the renowned illustrator (26 minutes, from the Ink Tank).

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\*Contact Laurie Burns, Assistant Director, ITC Center, 2 Hammarckjold Plaza, New York, NY 10017, 212-371-0699.



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And he knew that if he just told the new art director about IBID it might win him the undying adoration forever.

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# IBID



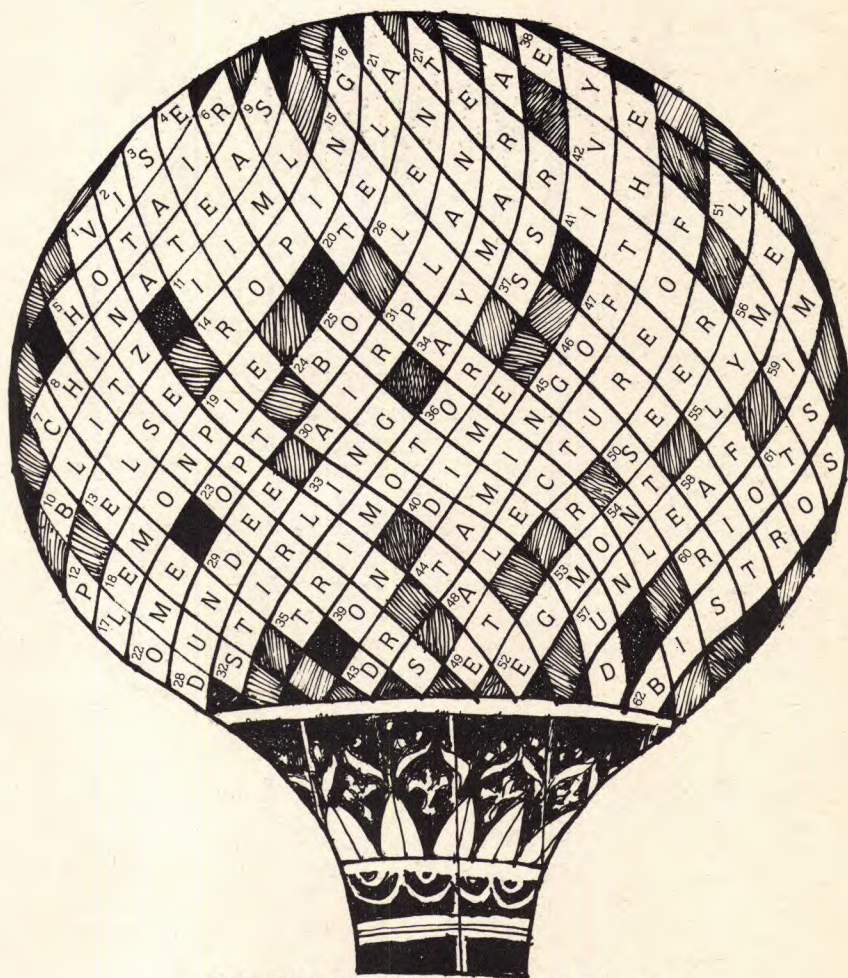
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SOLUTION TO PUZZLE ON PAGES 22 & 23.

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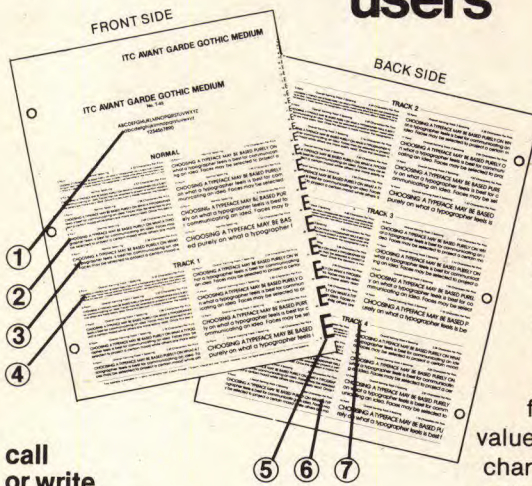
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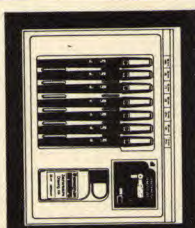


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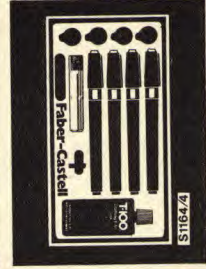
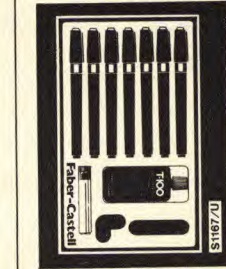
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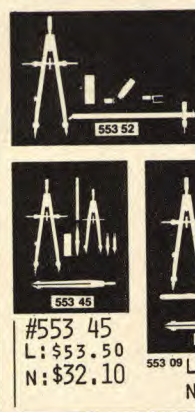


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# VISIONS

## UPDATE

by Edward M. Gottschall

Several major trends forecast in the original Vision '80s report are already taking shape. They include:

1. Terminals for managers and executives.
2. Low-cost multiterminal digital systems with slave outputs.
3. Digital typesetters affordable at all market levels.
4. Electronic mail networks linking terminals into systems.
5. Lower-cost color scanners plus paginators.
6. Merging text and graphics.

These trends are epitomized by such recent entries to the market as Xerox's Star System and Ethernet, Compugraphic's MCS, Mergenthaler's CRTronic and Omnitech, the new Crosfield scanners, and new capabilities offered by the Linotron 202 and Monotype's Lasercomp.

## The Star

Unlike previous input/editing terminals designed for office use and operated by secretaries and administrative support personnel, the Xerox 8010 Star information system is designed to be used by professionals such as standards engineers, financial analysts, product engineers, accountants, personnel specialists, buyers, quality control specialists, market analysts and consultants. Prospective systems, but not the Star, will be aimed at decision makers such as corporate managers and even, despite present resistance, senior executives. Studies anticipate that some 200,000 executive workstations will be in use by 1985.

For the professional in the office, the Star offers a video display terminal that can be used without code words. The user simply moves a small pointer to a symbol on the screen that represents a function. To access a file, for example, the user points to the symbol of a filing cabinet.

The Star can be used to create graphs and charts as well as documents. It can compose the elements of a page in position and, with the proper software, convert input data into a pie chart or a bar chart. It can store and retrieve information and send and receive electronic messages. In short, it is a multi-purpose, easy-to-use terminal for the office professional.

The Star workstation is being offered at \$16,595, but to be used at its full potential it

should be part of a multistation system with software packages and linkage to an Ethernet network. For the present it seems best suited to the needs of large companies. However, it is an icebreaker in that it is the first easy-to-use workstation aimed at office personnel above the secretarial level.

Star can create math equations and handle Greek letters and math symbols. It can output a variety of typefaces in sizes from 8 to 24 point and stores standard graphic symbols that can be called up and then positioned by use of a "mouse" that controls the cursor for positioning elements on the screen.

A completed document, with text and graphics in position, can be printed out on the laser printer or distributed by electronic mail to a remote site. Present printers compatible with the Star workstation offer 300-line resolution. Future models will handle tone as well as line copy.

Although not new, Xerox's Ethernet local



**XEROX:** Professional help—Xerox 8010 Star information systems help business professionals to create, modify, store and retrieve text, graphics and records—and also distribute documents via electronic mail. By using hand-held control device, at right, and only four main function keys, operator can perform a wide range of tasks. No special skills are needed to use the system.

on-site network is not in wide use today. With the introduction of the Star and other products anticipated later in 1981 and in 1982, companies will have more reasons to tie their devices together with a system like Ethernet, and the network in turn will increase the usefulness of the terminals and other devices in the system.

## Compugraphic's MCS

The MCS isn't just another model type-setter. It is, as its initials indicate, a Modular Composition System. You can start off with the components you need and build a system as you require it. For example, up to three workstations can be added on-line. It includes an input/editing terminal with tabular composition capability and high-speed hyphenation and justification. The MCS front-end components are a keyboard and screen, a microprocessor-based controller, and a disc storage unit. Each controller (you can start with one and add as you need them) accommodates 1-4 drives. The front end can be interfaced to various slave output typesetters such as the 8600 CRT typesetter or the new 8400 or 8200. The 8400 is a CRT typesetter with 150-lines-per-minute output; it sets a 70-pica line and is priced at \$25,000, a big step down from the \$50,000 machines introduced recently by Compugraphic and other manufacturers. The 8400 can also be the output device for other multiterminal input systems. The 8200 phototypesetter is a slower unit, 30 lines per minute. Like the 8400, it sets a 70-pica line.

A detailed report on the MCS appears in the Seybold Report, Vol. 10, No. 18. The MCS concept of self-contained input/editing workstations feeding different slave typesetters is aimed at the market now served by direct entry typesetters having input/editing/typesetting functions all in one unit. The new modular approach combines affordable digital typesetting with the ability to expand an initial unit into a full system if and when needed. Optional MCS features include double font capacity, automatic ruling for forms and tabular matter, an MCS Preview or soft typesetter for visual feedback before typesetting, and an MCS printer for hard copy proofs for proofreading. The printer uses a 12-point type and allows you to check for content, hyphenation, line endings, and typesetting codes. An ACI interface links the system with virtually every type of word processor or computer. Jobs previously keyboarded on an Editwriter and stored on discs can be quickly fed to the MCS without rekeyboarding.

## Page Makeup of Separations

Crosfield Electronics' Magnascan 570 enables one to electronically compose a page of previously color-separated material. It can



work on-line with the scanner or off-line and can be used with or without a 6-color monitor. Originals can be scanned on the Magnascan 550, for example, and during scanning a single, low-contrast film of each original in the final layout size is exposed. This film is used in the page planning. The layout is placed in position on the planning table of the 570. The operator creates a keyline of the page plan by using a menu and a cursor. The menu consists of numerous rectangles each containing an instruction word. The operator selects the function wanted by placing the cursor over the corresponding rectangle on the menu. The first function would be to establish the outline of the page. To do this the operator places the cursor over the rectangle containing the word "page," then over the diagonally opposite corners of the page layout. The complete outline of the page is immediately drawn on the CRT and the digital information corresponding to it is recorded. In a similar manner the outlines of all the elements are created. Corners can be rounded, odd shapes handled, changes can be made. Each element or feature is assigned a number. When the keyline or scheme of the page is completed, the information for each feature is fed to the scanner, which is also the output station for the system. The planning information and the scanning data are correlated by the scanner, which outputs each color-separated and color-corrected feature in its correct size and position on the page. Crosfield also recently introduced Magnascan models 530 and 540. These are large format economy scanners for the requirements of departments producing 30-100 sets of separations a week.



**Crosfield Electronics:** The operator at the planning table of the Magnascan 570 page composition system with new color monitor.

## Text/Graphics Merging

A few systems, such as Information International's Videocomp 570 teamed with the AIDS package, are capable of merging text and graphics and output as a unit with all elements in position. More will do so soon. Color scanners are expected to offer that capability by 1982 or 1983. Mergenthaler Linotype's 202 typesetter can output logos, screened halftones and line art digitized on an Autokon electronic camera in a choice of three halftone screens. Teamed with a Lino-screen Composer, the system can compose pages electronically. The 202, incidentally, now offers a 1,950-line screen resolution (up from 975), and this feature is retrofittable on existing machines. At the finer resolution, however, output speed drops from 700 lpm to 250 lpm. A switch gives the user a choice of high speed or fine resolution output.

Monotype International's Lasercomp can also be teamed with an Autokon and thus output line art and halftones as well as type. Teamed with Hastech's PagePro, the Lasercomp will output fully composed text plus graphics pages.

## Electronic Slides

A major step up in the electronic production of 35mm color slides is forecast by Jack Kissner, consultant with the Association of Graphic Arts Consultants. Kissner reports the following:

- Dramatic decline in hardware and software costs. Yesterday's high resolution systems cost \$500,000. Today one can have a high-speed, good-quality medium resolution system for \$17,000.
- High resolution is 4000 x 4000 pixels. Medium resolutions range from 420 x 560 pixels to 1024 x 1024 pixels.
- The new systems can convert raw data into easily defined color charts, graphs and words.
- Electronic slides are produced more rapidly and with less labor than conventionally produced slides. Errors are readily corrected without costly remakes. Conventional slides can cost \$10 to \$300 or more, depending on their complexity and number of colors, and take two to eight days to deliver. High resolution electronic slides can cost \$30 to \$150 and take two to four days for delivery. Medium-resolution slides generally run \$10 to \$75 for even complex slides and can be produced on-site in hours, with revisions made in minutes.
- Most systems offer software that facilitates the creation of startling images and a wide range of colors. Some offer control of hue, saturation and luminosity.
- Most systems can create such geometric shapes as arcs, circles and rectangles and can convert input data into such standard formats as graphs or bar or pie charts.
- A choice of type fonts is generally available.
- High resolution services, such as Genigraphics, can create your slides for you or you may lease a creation station from them and trans-

mit the data to a central station for production. There are a number of high resolution slide making services in key cities.

- Leading producers of medium resolution hardware and software include Phoenix Computer Systems, Inc. of Lafayette, LA; Computer Pictures, Inc.; Execuchart, Inc.; VisCom, Inc.; and Office Systems. There are about 100 companies producing hardware for medium resolution systems and many will probably offer software in the near future.

## Potpourri

Videotex, that new electronic medium that can put all kinds of information on a viewer's screen (in the home, the office, the school) may also serve as an electronic art gallery and be a forum for fine artists.

Creating an "electronic art gallery" is the goal of Martin Nisenholtz, who was recently awarded a \$10,000 matching grant from the National Endowment for the Arts to explore ways to make this possible. An assistant professor in the Interactive Telecommunications Program at New York University's School of the Arts, he is a pioneer in applying aesthetic concepts to videotext messages... Newspapers, large and small, from the New York Times to The Eau Claire Leader-Telegram, are seeking a role as an information service for the electronic media... The Canadian videotext system, Telidon, got a boost in the race among systems competing for acceptance from AT&T which set standards compatible to Telidon and CBS's modification of the Antiope system. Telidon is also being tested by various groups, including the Times-Mirror Company of Los Angeles and Time, Inc.... There's a trend to better choice of fonts even in data processing. Examples: the VP 800 video terminal handles user-definable fonts that can be loaded from the host computer, and the Datagraphix 9800 series laser printers handle a wide variety of fonts... Ricoh's RP1600 daisy wheel printer has two characters on each petal for a total of 124... Latest to package WP and DP capabilities in one system is Wang Laboratories' 2200/Word Processing series... Dot matrix printers may soon challenge daisy wheel printers in the correspondence quality marketplace. Up to now the daisy has produced better quality characters and the matrix printers (used more in data processing) were preferred where high-volume, high-speed output was essential. Now, thanks to multipass, overlapping dot technologies and a finer matrix, the matrix printer's quality is improving. One, Integral Data Systems Model 560, claims correspondence quality at 150 cps, about triple the speed of most daisy wheel printers. Matrix printers also have the advantage of being able to store many fonts so the user can readily select them on-line... Electronic printers are coming down in cost and thus becoming available to more users. They are fast (10 pages or more per minute), flexible (can serve text editors, computers, electronic mail units, office copiers) and can handle digital input from cassettes, mag cards, floppy discs. They also integrate readily into a system.



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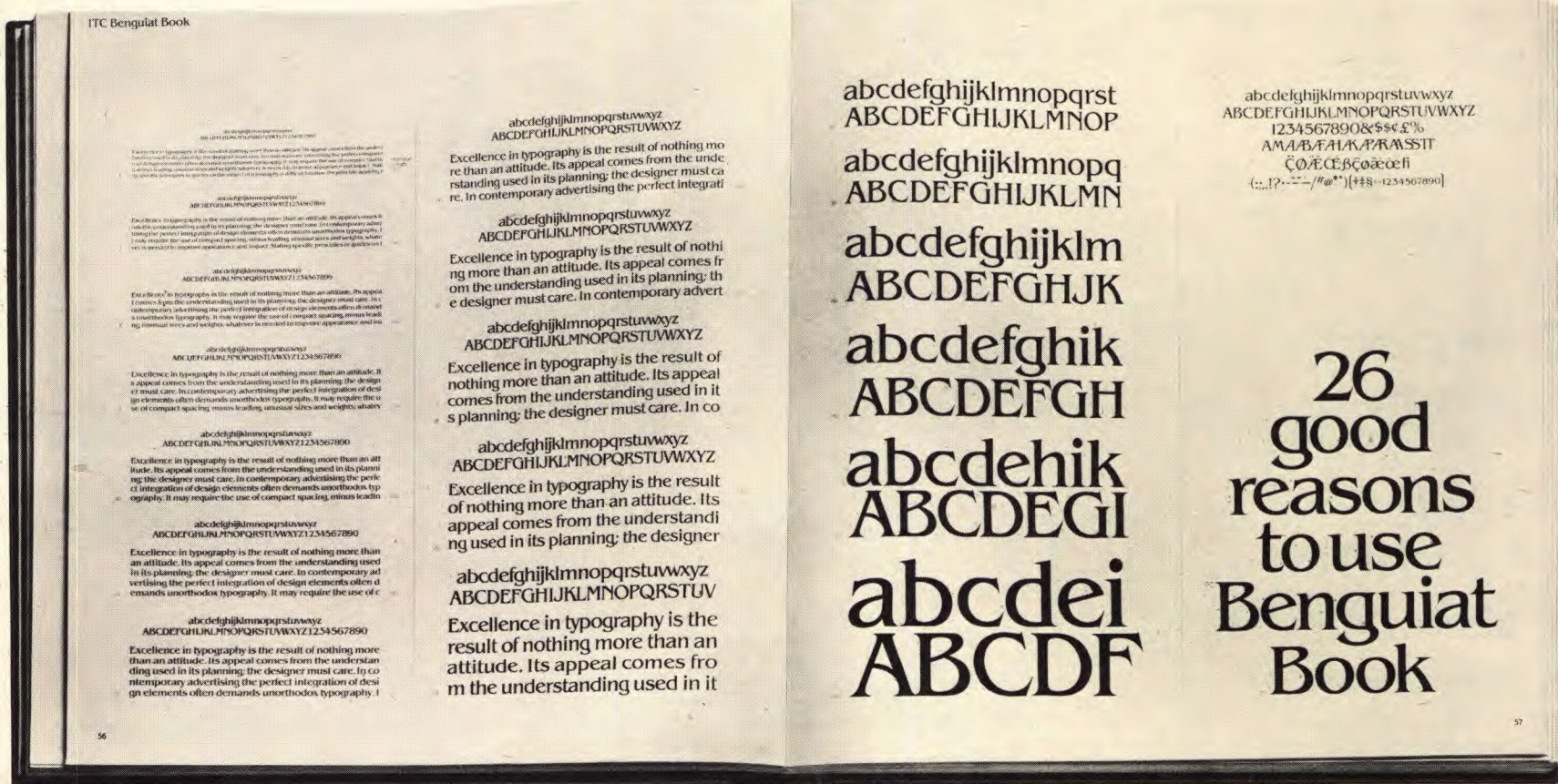
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RSVP: The Directory of Creative Talent, P.O. Box 314, Brooklyn, NY 11205. Over 250 pages. 5½ x 8½. Paper. \$12.95.

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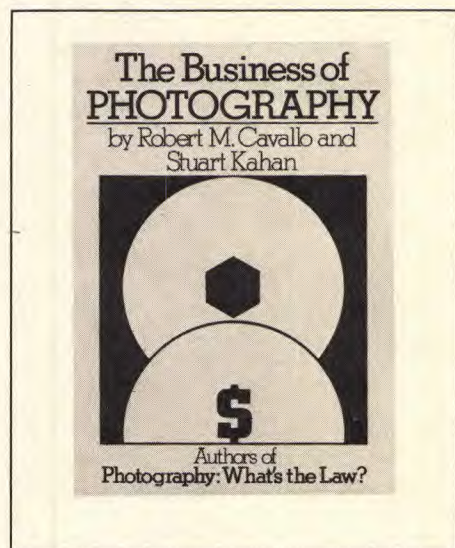
## Proofreading Manual and Reference Guide

by Peggy Smith

This two-volume set teaches practical, current techniques of proofreading applicable to typing, word processing, computer typesetting and photocomposition. The accompanying workbook allows novices and experienced proofreaders to practice proofreading techniques and check their work against answer keys.

A comprehensive work, it is a detailed how-to, fully indexed. It is particularly useful as an in-house manual.

Editorial Experts, Inc. 5905 Pratt St., Alexandria, VA 22310. Vol. 1, 395 pages. Workbook, 166 pages. Set \$36.00. Price includes postage and handling.



## The Business of Photography

by Robert M. Cavallo and Stuart Kahn

Covers setting up a business, educational requirements, licenses and permits, fields of photography, leases, rentals, purchases, insurance, taxes, legal and accounting needs, tools of the trade, selling, the marketplace, legislation affecting photographers, guilds and organizations, picture sources. Concise, factual, current. Helpful to experienced professionals as to those just starting out.

Crown Publishers, Inc., One Park Avenue, New York, NY 10016. 213 pages. 6¼ x 9¼. \$10.95.

## Simplified Proofreading

by Peggy Smith

A concise booklet teaching a system based on standard proofreading procedures but using fewer symbols. It is also a self-study manual with instructions and practical applications and was written for non-professional proofreaders who must occasionally proofread.

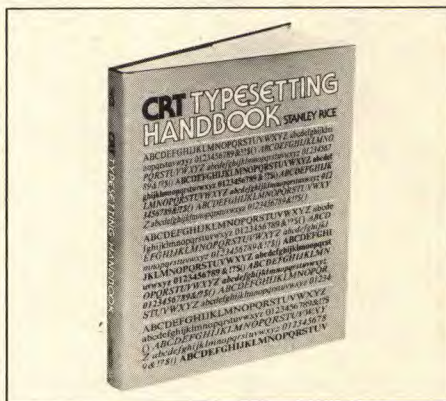
Editorial Experts, Inc. 5905 Pratt Street, Alexandria, VA 22310. 103 pages. 8½ x 11. Paper \$12.50.

## Editing Your Newsletter

by Mark Beach

This is a guide to writing, designing and producing newsletters. It is written for newsletter editors with little training in these areas and takes one on a step-by-step tour of how a newsletter is produced.

Coast to Coast Books, 2934 Northeast Sixteenth, Portland, OR 97412. 76 Pages. 8½ x 11. Paper. \$7.75. (Contact publisher for shipping and handling charges.)



## CRT Typesetting Handbook

by Stanley Rice

This is a most unusual type specimen book. It is especially designed for digitally controlled typesetting systems. Instead of showing dozens, or hundreds, or even thousands of type styles as some books do, it focuses on seven typefaces: Century Expanded, Helvetica Light, Palatino, ITC Souvenir, ITC Tiffany, Times Roman, and Univers.

Following a concise introduction concerning the typographic particulars of CRT typesetting, there are very detailed settings of each of these faces.

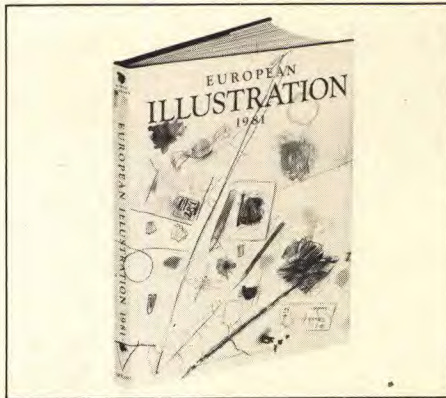
Text sample blocks are shown in increments of 1/2 point in vertical sizing, in six variations of set (horizontal) sizes. Oblique and boldface samples are shown in all vertical sizes. Four sample leadings are shown for full point text sizes from 6 to 13 points. Eight examples of text kernings are shown for each typeface. Characters-per-pica values are given for all examples shown.

Display sizes are also shown in great detail and up to 36 points. Helvetica and Times Roman are shown up to 50 points.

The purpose of this book is to help a specifier see more subtle degrees of output possible on digital typesetters.

What about the hundreds of other typefaces? The author claims the faces are so typical, you will be able to visualize the effects of similar options on many other type designs.

Van Nostrand Reinhold Company, Dept. RB, 135 West 50th Street, New York, NY 10020. 416 pages. 8½ x 11. \$35.00.

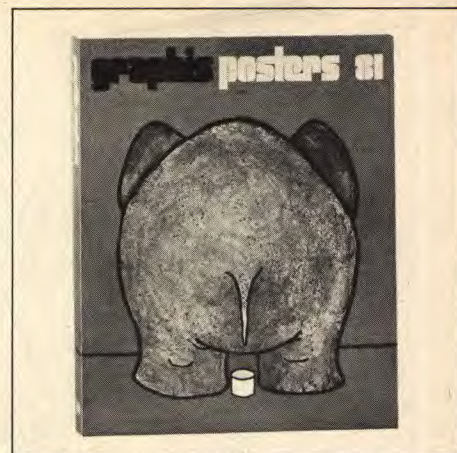


## European Illustration 1981

Edited by Edward Booth-Clibborn

This is the seventh annual of European editorial, book, poster, advertising, unpublished, film animation and design art. Beautifully presented, fully indexed. A source of talent, ideas, inspiration.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 24 pages. 9¼ x 12¾. \$37.50.



## Graphis Posters 81

In his introduction to this beautifully printed book Milton Glaser sets up criteria for the poster. It must be more than eye-catching. It should be decorative and memorable. Glaser feels that the poster, of all applied arts, is most receptive to imaginative and artistic content and offers the most scope for surprise effects or for the visual joke. Tomi Ungerer's jacket illustration, originally conceived as a poster, illustrates Mr. Glaser's points. This edition shows 635 specimens by over 500 artists. It includes advertising, cultural, and social posters from 38 countries.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 192 pages. 12 x 9½. \$59.00.



## Forms Design

by Marvin Jacobs

Addressed to office personnel responsible for designing forms. It is an easy to use how-to. It includes an overview of forms management and forms analysis, types of business forms, basic forms design principles, design procedures, form graphics, reference sources, and specialty forms.

Marvin Jacobs, c/o Formsmen, Inc., 724 Keith Bldg., 1621 Euclid Avenue, Cleveland, OH 44115. 128 pages. 8½ x 11. Paper. \$18.00.

## Selling Your Graphic Design & Illustration

by Tad Crawford and Arie Kopelman

This is a combination marketing, business and legal guide for graphic artists. It is useful for advanced professionals, beginners or students. Tad Crawford is General Counsel for the Graphic Artists Guild. Arie Kopelman is General Counsel for the Society of Illustrators. The subjects covered include finding assignment markets and clients, teaching opportunities, marketing tools and techniques, reps and galleries. Business areas covered include pricing, billing, contracts, how to start and form a business, keeping records, taxes, insurance. Legal areas covered include copyright, invasion of privacy, releases, and a potpourri of other subjects such as libel, obscenity, unfair competition, flag desecration, protected symbols, etc. An appendix lists professional organizations and associations. There is also a bibliography of books and periodicals.

St. Martin's Press, Inc., 175 Fifth Avenue, New York, NY 10010. 272 pages. 6½ x 9¼. \$15.20 (includes shipping and handling).



## CALENDAR OF EVENTS



The ITC Center was established to introduce new and exciting typographic arts experiences. It is now a growing resource for students and professionals.

OCTOBER 5–NOVEMBER 25, 1981

## Vision '80s

**Show-biz at ITC.** The customary exhibitions give way to a multi-media talk on "Vision '80s" by Edward Gottschall and the BBC/WNET video movie "Goodbye Gutenberg." Plan a whole morning or afternoon if you want to catch both shows. Or walk in and out and catch what you can while it's on.

"Vision '80s" is a 45-minute slide show of the newest and future technology. "Goodbye Gutenberg" is the 87-minute story of the end of 500 year old technology and the birth of the typesetting computer age—as told by BBC and WNET.

There is also a mind-stimulating showing of computer created graphics and a visual explanation of how a typeface is made.

## Show Times

GOODBYE GUTENBERG.....	9:30 A.M. – 11:00 A.M.
VISION '80s.....	11:15 A.M. – 12:00 NOON
GOODBYE GUTENBERG.....	12:15 P.M. – 1:45 P.M.
VISION '80s.....	2:00 P.M. – 2:45 P.M.
GOODBYE GUTENBERG.....	3:00 P.M. – 4:30 P.M.
COMPUTER GRAPHICS.....	CONTINUOUS
THE MAKING OF A TYPEFACE.....	CONTINUOUS

The Vision '80s issue of U&Lc and the Prentice Hall book by Edward Gottschall, "Graphic Communication '80s," will be on sale throughout the exhibition.

For show time reservations for classes, groups and associations call Laurie Burns at 212-371-0699.

DECEMBER 7, 1981–JANUARY 22, 1982

## Letters Alive: A Letraset Show

Typography, to be truly effective, must be more than readable. It often needs a vitality and uniqueness appropriate to its purpose and audience. Sometimes it needs to be a work of art, "typographic art," not merely to be noticed, but to give a subject emotion, meaning, joy, beauty and power.

"Letters Alive" is a collection in which typefaces and the way they are handled can create exciting and memorable pieces.

## Future Exhibitions

GROUP THERAPY BY LOU MYERS

TYPOGRAPHY TODAY/USSR

TYPOGRAPHY 3:

THE 28TH ANNUAL TYPE DIRECTORS CLUB EXHIBITION

THE ANNUAL BROADCAST DESIGNERS ASSOCIATION  
EXHIBITION OF VIDEO GRAPHICS

THE CALENDARS OF OLAF LEU

NIPPON TYPOGRAPHY KYOKAI

## Hours: 12 Noon-5 P.M. Admission: Free

Open Days: Monday through Friday except for the following holidays:

October 12, November 3,

November 26, 27, December 24, 25, 31 and January 1, 1982

ITC Center, 2 Hammarskjold Plaza (866 Second Avenue—  
between 46th and 47th Streets),  
3rd Floor, New York, New York 10017.

For more information call (212) 371-0699.

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